

CLARION
LAKESIDE
HARRISON
HARRISON

CYLINDER
RECORDS

OLD MOULDED
SONNET

RECORD

Take side

Bettini
Micro-Phonograph

EVERLASTING

"Busy-Bee"
RECORD

Clarion

COLUMBIA

PATHE'S

Sterling



A DESCRIPTION OF THE NUMBERING SYSTEMS,
PHYSICAL APPEARANCE, AND OTHER ASPECTS
OF CYLINDER RECORDS MADE BY THE MAJOR
AMERICAN COMPANIES, WITH BRIEF REMARKS
ABOUT THE EARLIEST AMERICAN COMPANIES
AND THE FOREIGN RECORD MANUFACTURERS.

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INTRODUCTION

BEING OF A RATHER CURIOUS NATURE IT WAS ONLY A SHORT TIME AFTER THE COLLECTION OF CYLINDER RECORDS AND MACHINES WAS BEGUN BY THE AUTHOR BEFORE AN ATTEMPT WAS MADE TO SEEK OUT INFORMATION ABOUT THEM. IT WAS SOON DISCOVERED THAT VERY LITTLE WRITTEN INFORMATION WAS AVAILABLE, EXCEPT IN A FEW LIBRARIES, AND EVEN THIS WAS INCOMPLETE. NOWHERE WAS THERE A DESCRIPTION OF THE VARIOUS MODELS AND TYPES OF CYLINDER PHONOGRAPHS, AND NOWHERE COULD ANYTHING BE FOUND THAT GAVE A PHYSICAL DESCRIPTION OF THE DIFFERENT TYPES OF CYLINDER RECORDS, OR OF THE NUMBERING SYSTEMS USED BY THE SEVERAL COMPANIES. ALTHOUGH THE RECORD AND MACHINE CATALOGS WHICH CONTAINED MUCH OF THIS INFORMATION WERE DISTRIBUTED GRATIS BY EDISON, COLUMBIA AND OTHERS, FEW PERSONS EVIDENTLY KEPT THEM. NO SINGLE COLLECTOR OR LIBRARY HAS A COMPLETE SET OF NATIONAL PHONOGRAPH COMPANY (EDISON) CATALOGS. THE COLUMBIA, INDESTRUCTIBLE, AND OTHER COMPANIES' CATALOGS ARE EVEN MORE SCARCE. JIM WALSH, OF VINTON, VIRGINIA PROBABLY HAS THE MOST EXTENSIVE COLLECTION BUT EVEN IT IS LACKING IN CERTAIN ISSUES.

INFORMATION ABOUT THE ARTISTS THEMSELVES IS AVAILABLE IN HOBBIES MAGAZINE. SINCE 1942 JIM WALSH HAS BEEN WRITING MONTHLY ARTICLES DISCUSSING PIONEER RECORDING ARTISTS. SOME OF HIS CONTRIBUTIONS HAVE ALSO CONTAINED VALUABLE INFORMATION REGARDING OTHER ASPECTS OF CYLINDER PHONOGRAPH HISTORY.

A FEW BOOKS ARE AVAILABLE THAT DESCRIBE THE INVENTION OF THE PHONOGRAPH AND SOME OF THE LATER DEVELOPMENTS. THE NATIONAL PHONOGRAPH COMPANY PUBLISHED IN 1900 A BOOK WHICH SHOWED THE VARIOUS MODELS OF THE EDISON MACHINES, BEGINNING WITH THE EARLIEST TIN-FOIL TYPE. BUT, AS FAR AS IS KNOWN, NO LATER EDITIONS WERE PUBLISHED AND NO SUCH BOOK EVER ILLUSTRATED THE DEVELOPMENT OF THE COLUMBIA MACHINES. ONLY BY REFERRING TO THE ISSUES OF THE MACHINE CATALOGS CAN THEIR HISTORY BE FOLLOWED. OLIVER READ, EDITOR OF RADIO AND TV NEWS AND OWNER OF A LARGE COLLECTION IS AT PRESENT WORKING ON A BOOK THAT WILL DETAIL THE VARIOUS MODELS AND TYPES OF CYLINDER AND DISC MACHINES.

THE FABULOUS PHONOGRAPH, WRITTEN BY ROLAND GELATT, AND PUBLISHED IN 1955 COVERS THE ENTIRE PHONOGRAPH INDUSTRY FROM ITS EARLIEST DAYS TO THE PRESENT.

INFORMATION ABOUT THE ARTISTS, THE MACHINES, THE INDUSTRY, AND THE SELECTIONS ON THE RECORDS, THUS, IS NOW, OR SOON WILL BE READILY ACCESSIBLE. BUT STILL, THERE IS NOWHERE ONE CAN TURN TO OBTAIN DETAILS ABOUT THE CHARACTERISTICS OF THE CYLINDERS, THE NUMBERING SYSTEMS USED, ETC. AFTER SEVERAL YEARS OF CORRESPONDENCE WITH COLLECTORS AND FORMER DEALERS AND THE ACCUMULATION OF MANY CATALOGS, BOOKS, AND PERIODICALS, SOME OF THE QUESTIONS ABOUT THIS PHASE OF CYLINDER RECORDS CAN NOW BE ANSWERED.

INITIALLY IT WAS THE INTENTION TO WRITE A BRIEF DESCRIPTION OF THE VARIOUS TYPES OF CYLINDER RECORDS TO ANSWER QUESTIONS ASKED BY COLLECTORS WHO WERE NOT CLEAR ABOUT THE DIFFERENCES BETWEEN THE AMBEROL AND BLUE AMBEROL CYLINDERS, FOR EXAMPLE, OR WHO WANTED

TO KNOW WHEN THE MOLDED CYLINDER FIRST APPEARED, ETC. CONSIDERATION OF ONE SUBJECT OFTEN LED TO ANOTHER AND THUS THIS BOOKLET DEVELOPED INTO ITS PRESENT FORM.

CERTAIN COLLECTORS HAVE READ COPIES OF THE MANUSCRIPT AND CORRECTED ERRORS THAT THEY FOUND. BUT THE WRITER ALONE, IS RESPONSIBLE FOR ANY MISTAKES THAT MAY REMAIN. MANY QUESTIONS ARE LEFT UNANSWERED AND UNDOUBTEDLY SOME OF THE INFORMATION MAY BE INACCURATE BUT WHEREVER POSSIBLE ALL DATA HAS BEEN CHECKED WITH AS MANY SOURCES AS COULD BE FOUND.

DRAWINGS OF THE LABELS ON THE BOXES IN WHICH THE RECORDS WERE ORIGINALLY SOLD HAVE BEEN INCLUDED IN THIS EDITION. UNFORTUNATELY, A PARTICULAR COMPANY'S LABEL COULD NOT ALWAYS BE PLACED ON THE SAME PAGE AS THE DESCRIPTIVE TEXT.

EARLY CATALOGS

HAROLD S. ANDERSON OF THE EDISON LABORATORY NATIONAL MONUMENT HAS STATED THAT HE BELIEVES THE EARLIEST CATALOG OF CYLINDER RECORDS WAS ISSUED BY THE NORTH AMERICAN PHONO-

GRAPH COMPANY ON JANUARY 15, 1890. THE FIRST PAGE OF THIS CATALOG IS SHOWN HERE THROUGH THE COURTESY OF THE EDISON LABORATORY NATIONAL MONUMENT. THIS COMPANY HAD BEEN ESTABLISHED ON JULY 14, 1888 BY JESSE LIPPINCOTT AFTER HE HAD SECURED RIGHTS TO BOTH THE EDISON AND AMERICAN GRAPHOPHONE COMPANY PATENTS. PROBABLY NO CATALOG OF RECORDS MADE FOR ENTERTAINMENT IS FOUND PRIOR TO THIS BECAUSE BEFORE THIS DATE THE PHONOGRAPH WAS SOLD TO BUSINESS FIRMS FOR DICTATION.

IN THE FALL OF 1890 EDISON GAINED CONTROL OF THE COMPANY. IT CONTINUED IN OPERATION UNTIL 1894 WHEN IT WAS DECLARED BANKRUPT.

NOTE THAT AT THIS EARLY DATE THE RECORDS WERE REFERRED TO AS "PHONOGRAMS".

IN THE JANUARY, 1890 CATALOG 98 SELECTIONS ARE LISTED. THEY ARE SEGREGATED ACCORDING TO TYPE, E.G., BRASS BAND, PARLOR ORCHESTRA, CORNET, CLARINET, FLUTE, PICCOLO, VIOLIN, AND PIANO DUETT (SIC). VOCAL QUARTETTES WERE ALSO AVAILABLE ACCORDING TO THE CATALOG BUT THEY WERE NOT LISTED BY TITLE. THE SELECTIONS ARE NUMBERED BUT THE NUMBERS ARE REPEATED IN EACH CATEGORY SO ARE USELESS FOR IDENTIFICATION.

ON THE FOLLOWING PAGE IS THE LIST OF BRASS BAND SELECTIONS THAT WERE SHOWN IN THIS FIRST CATALOG.



CATALOGUE

— OF: —

Musical Phonograms

— FOR THE: —

PHONOGRAPH

ISSUED BY

The North American Phonograph Co.

OWNERS OF THE PATENTS OF

Thomas A. Edison

FOR RECORDING, PERPETUATING AND REPRODUCING ARTICULATE
SPEECH AND OTHER SOUNDS

AND EXCLUSIVE AGENT FOR THE SOLE LICENSEE

OF THE

American Graphophone Co.

PRINCIPAL OFFICES

160 to 164 BROADWAY, NEW YORK

FIRST EDITION

1890

BRASS BAND

1. SONG THAT REACHED MY HEART
2. DAUGHTER OF LOVE
3. SELECTION FROM ERMINIE
4. MONASTERY BELLS
5. SELECTION FROM MIKADO
6. AMERICAN AIRS
9. SOUNDS FROM HOME WALTZ
7. KILLARNEY WALTZ
10. BEGGAR STUDENT
8. SOCIETY YORKE
11. SELECTION FROM OOLAH
12. GOLDEN HOURS, SCHOTTISCHE
13. THE NIGHT ALARM, DESCRIPTIVE
14. THE OLD OAKEN BUCKET
16. EVERYBODY'S DARLING
15. TUBE ROSE WALTZ

ANOTHER LIST FROM THE SAME COMPANY DATED JUNE 18, 1890 HAS THE SELECTIONS WRITTEN IN BY HAND. THE CATEGORIES INCLUDED ARE BAND, FLUTE, PARLOR ORCHESTRA, AND PICCOLO. THE TITLES IN THE THREE CATEGORIES THAT WERE ALSO SHOWN IN THE JANUARY LIST ARE, FOR THE MOST PART, NEW ONES. ONLY A FEW OF THE JANUARY SELECTIONS WERE STILL LISTED.

IN THE WRITERS COLLECTION OF EPHEMERA ARE TWO EARLY COLUMBIA LISTS. THE FIRST IS DATED NOVEMBER 24, 1890 BUT IS APPARENTLY NOT THE EARLIEST BECAUSE CUSTOMERS ARE ASKED TO "PLEASE DESTROY ALL PREVIOUS LISTS". IT IS FOUR PAGES IN LENGTH AND IS ENTITLED "MUSIC PLAYED AT THE WHITE HOUSE BY THE PRESIDENT'S BAND." IN IT ARE SHOWN 77 SELECTIONS BY THE U.S. MARINE BAND AND 21 BY JOHN Y. ATLEE. THOSE BY ATLEE ARE WHISTLING SOLOS. NO VOCALS ARE INCLUDED. THE SELECTIONS ARE NUMBERED BUT THE NUMBERS ARE REPEATED IN EACH CATEGORY.

THE SECOND EARLY COLUMBIA LIST IS DATED NOVEMBER 18, 1891. IT IS FOURTEEN PAGES IN LENGTH. U.S. MARINE BAND, 3RD ARTILLERY BAND, WHISTLING, VOCAL AND PIANO, CLARINET AND PIANO, CORNET AND PIANO, BRILLIANT QUARTETTE, AUCTIONEER, AND RECITATIONS ARE THE CATEGORIES INCLUDED.

NUMBERING SYSTEMS

BLOCK. SOME OF THE EARLY COMPANIES DID NOT NUMBER THEIR SELECTIONS. ONE SUCH COMPANY WAS THE U.S. PHONOGRAPH COMPANY OF NEWARK, NEW JERSEY. IN A 36 PAGE CATALOG DATED APRIL 1894, SEVERAL HUNDRED TITLES ARE LISTED AND SEGREGATED INTO CATEGORIES, BUT NONE IS GIVEN A NUMBER. THE NEW ENGLAND PHONOGRAPH COMPANY OF BOSTON, MASSACHUSETTS NUMBERED THEIR RECORDS IN THE CATALOG, BUT THE NUMBERS WERE REPEATED IN THE DIFFERENT CATEGORIES. AN UNDATED, BUT OBVIOUSLY PRE-1895 CATALOG OF THE NEW JERSEY PHONOGRAPH COMPANY IS THE EARLIEST TO USE THE BLOCK-SYSTEM IN NUMBERING THE SELECTIONS. THE TITLES ARE DIVIDED INTO CATEGORIES AND BLOCKS OF NUMBERS ASSIGNED TO EACH CATEGORY. FOR EXAMPLE, BAND NUMBERS WERE FROM #1 TO #22, ORCHESTRA FROM #101 TO #157. THIS BLOCK-SYSTEM WAS IN USE BY COLUMBIA AS EARLY AS 1896, AND EDISON USED IT IN 1898 AND PERHAPS EARLIER. EXACTLY WHAT TYPES OF SELECTIONS WERE TO BE INCLUDED IN EACH CATEGORY HAS HAD TO BE DEDUCED FROM THE LISTS OF OF NUMBERS THAT HAVE BEEN IDENTIFIED. BECAUSE THESE LISTS ARE NOT YET COMPLETE, PARTICULARLY IN THE CASE OF COLUMBIA, SOME OF THE DEDUCTIONS MAY BE INCORRECT. IN SOME CASES IT IS DIFFICULT TO DECIDE WHETHER A BLOCK WAS RESERVED FOR ONE PARTICULAR INDIVIDUAL, OR FOR ALL VOCAL SOLOS BY A TENOR, FOR EXAMPLE. IT MAY HAVE BEEN THAT ONE ARTIST WAS ORIGINALLY ASSIGNED A BLOCK, BUT THEN FOR ONE REASON OR ANOTHER, A DIFFERENT ARTIST WITH THE SAME TYPE OF VOICE WAS HIRED AND HIS RECORDINGS NUMBERED IN THE SAME BLOCK.

AN INTERESTING MODIFICATION OF THE BLOCK-SYSTEM IS FOUND IN A 1905-06 REX RECORD CATALOG. THESE RECORDS, WHICH WERE MANUFACTURED IN ENGLAND BY THE LAMBERT COMPANY, WERE GIVEN BLOCKS OF EVEN NUMBERS IN THE CASE OF MUSICAL SELECTIONS (BAND, ORCHESTRA, INSTRUMENTALS), WHEREAS THE VOCALS, INCLUDING TALKING RECORDS, WERE GIVEN ODD NUMBERS.

CONSECUTIVE. WHICH COMPANY ORIGINATED THIS SYSTEM IS NOT KNOWN, NOR IS IT KNOWN WHEN IT WAS FIRST USED. EDISON CHANGED FROM A BLOCK TO A CONSECUTIVE SYSTEM IN 1898, BUT WHEN COLUMBIA DID IS NOT CERTAIN. CONSECUTIVE-NUMBERING MEANS THAT AS EACH NEW SELECTION, REGARDLESS OF TYPE, WAS RELEASED IT WAS GIVEN THE NEXT NUMBER IN ORDER. HOWEVER, AFTER THE CONSECUTIVE-SYSTEM APPEARED, BOTH EDISON AND COLUMBIA AGAIN DESIGNATED CERTAIN LARGE BLOCKS OF NUMBERS FOR SPECIAL TYPES OF RECORDS. FOR EXAMPLE, EDISON ISSUED OPERATIC SELECTIONS WHICH WERE NUMBERED DIFFERENTLY THAN THE POPULAR RELEASES. TWO-MINUTE WAX OPERATIC RECORDINGS WERE GIVEN NUMBERS PREFIXED BY A "B", BLUE AMBEROL OPERATIC AND CONCERT SELECTIONS WERE NUMBERED IN THE 28000'S AND 29000'S, ETC. BUT THE MAJORITY OF BOTH EDISON AND COLUMBIA RELEASES AFTER 1898 WERE NUMBERED CONSECUTIVELY.

RECORD MANUFACTURING

INDIVIDUAL RECORDING. THE EARLIEST CYLINDERS WERE RECORDED BY THE ARTIST INDIVIDUALLY, WITH THE SONG BEING SUNG OR THE INSTRUMENT PLAYED DIRECTLY INTO THE RECORDING PHONOGRAPH. IT WAS SOON DISCOVERED THAT IT WAS POSSIBLE FOR THE VOCAL SELECTIONS TO BE SUNG INTO AS MANY AS FOUR SEPARATE MACHINES--THUS FOUR DUPLICATE RECORDINGS COULD BE MADE AT ONE TIME. WITH BAND AND ORCHESTRA SELECTIONS AS MANY AS TWENTY RECORDINGS COULD BE MADE SIMULTANEOUSLY.

ACOUSTIC DUBBING. IN THE DEVELOPMENT OF METHODS OF DUPLICATING CYLINDERS FROM A MASTER ACOUSTIC DUBBING WAS PROBABLY USED FIRST. IN THIS PROCESS, RUBBER TUBES LED FROM A REPRODUCING MACHINE TO SEVERAL RECORDING MACHINES. AS THE ORIGINAL WAS PLAYED, COPIES WERE MADE. NOT TOO MANY DUPLICATES COULD BE SATISFACTORILY PRODUCED BECAUSE WITH EACH PLAYING THE MASTER LOST VOLUME AND THE SURFACE NOISE INCREASED.

MECHANICAL DUPLICATION. THE NEXT TECHNIQUE DEvised WAS A METHOD OF DUPLICATING COPIES FROM A MASTER BY A SYSTEM OF RECORDING STYLI ACCENTUATED BY THE REPRODUCING STYLUS AS IT TRACKED THE GROOVES. THIS IS REFERRED TO AS THE PANTOGRAPH SYSTEM.

MOLDED CYLINDERS. IN 1902 BOTH COLUMBIA AND EDISON ANNOUNCED THAT THEIR CYLINDERS WERE BEING MANUFACTURED BY A NEW SYSTEM. IT INVOLVED THE ELECTRODEPOSITION OF GOLD ON THE WAX IN ORDER TO MAKE A PERMANENT METAL MASTER. THIS PERMANENT MASTER WAS NEVER USED TO MOLD THE CYLINDERS THAT WERE SOLD. FROM IT, WORKING MASTERS WERE MADE TO BE USED IN THE DUPLICATION PROCESS. EDISON CALLED THE CYLINDERS MADE BY THIS PROCESS "GOLD MOULDED". UNLIMITED COPIES COULD NOW BE PRODUCED AS LONG AS THE PERMANENT MASTER REMAINED INTACT.

AS EARLY AS 1888 EDISON HAD SUGGESTED IN AN ARTICLE IN THE SCIENTIFIC AMERICAN THAT COPIES OF CYLINDER RECORDS MIGHT BE MADE BY MEANS OF ELECTRODEPOSITION. BUT COLUMBIA CLAIMED THAT THE TECHNIQUE FOR MAKING MOLDED CYLINDERS HAD BEEN FIRST PERFECTED BY THEM AND THAT THEIR MOLDED RECORDS WERE ON THE MARKET BEFORE EDISON'S. ALL THAT HAS BEEN DEFINITELY ASCERTAINED IS THAT IN 1902 CATALOGUES, BOTH COMPANIES ANNOUNCED THESE NEW RECORDS.

INDESTRUCTIBLE CYLINDERS. IN 1892 THE POSSIBILITY OF MAKING CYLINDERS OF A "PLASTIC" MATERIAL WAS SUGGESTED BY GEORGE H. HERRINGTON. BUT NOT UNTIL 1901 WERE SUCH CYLINDERS SOLD. THESE RECORDS WERE MADE OF CELLULOID BY A MAN NAMED LAMBERT. HIS ORIGINAL PATENTS WERE SAID TO HAVE BEEN INFRINGED UPON BY OTHERS WHO PLACED CELLULOID RECORDS ON THE MARKET SEVERAL YEARS LATER.

THE PROCESS OF MAKING CELLULOID CYLINDERS IS RATHER COMPLICATED, BUT IN GENERAL IT IS AS FOLLOWS: A CELLULOID BLANK, SHAPED AT EITHER END TO FORM A PERFECTLY STEAM-TIGHT JOINT, IS INSERTED IN THE MATRIX AND SOFTENED AND PRINTED BY MEANS OF A JET OF STEAM UNDER PRESSURE; AFTER THE PRINTING IS EFFECTED A JET OF COMPRESSED AIR AT ABOUT THE SAME PRESSURE COOLS AND FIXES THE CELLULOID AGAINST THE MATRIX. FOR MORE DETAILS ABOUT THIS INTERESTING PROCESS ONE SHOULD REFER TO SEYMOUR'S REPRODUCTION OF SOUND.

RECORDING SPEED. AFTER THE APPEARANCE OF THE MOLDED CYLINDERS IN 1902, THE RECORDING (AND OF COURSE ALSO THE REPRODUCING) SPEED WAS STANDARDIZED BY ALL COMPANIES AT 160 RPM. IMMEDIATELY PRIOR TO THIS, EDISON BROWN WAX CYLINDERS WERE RECORDED AT 144 RPM. ALSO IT IS KNOWN FROM THE INFORMATION PRINTED ON A UNITED STATES BOX CONTAINING A BROWN WAX "CASEY" RECORD BY RUSSELL HUNTING, THAT IT WAS RECORDED AT 120 RPM. IT IS UNDERSTOOD THAT SOME CYLINDERS WERE MADE AT SPEEDS OF 100 RPM. THUS IT APPEARS THAT BEFORE 1902 THE RECORDING SPEED WAS NOT STANDARDIZED.

THE SAME SPEED OF 160 RPM WAS ALSO USED FOR THE FOUR-MINUTE RECORDS. THE DIFFERENCE IN PLAYING TIME WAS THE RESULT OF A GREATER NUMBER OF GROOVES PER INCH (200 FOR THE FOUR-MINUTE, AS COMPARED WITH 100 FOR THE TWO-MINUTE).

FIVE-INCH DIAMETER CONCERT AND GRAND CYLINDERS WERE PROBABLY RECORDED AT THE 144 RPM SPEED. THEY HAD 100 GROOVES PER INCH. THE SIX-INCH LONG COLUMBIA BC WERE RECORDED AT 160 RPM, HAD THE STANDARD 100 GROOVES, AND THEREFORE PLAYED FOR THREE MINUTES.

CONCERT CYLINDERS. THIS TERM IS COMMONLY USED TO REFER TO THE FIVE-INCH DIAMETER BROWN WAX CYLINDERS MADE BY EDISON, COLUMBIA, EDISON-BELL, AND PROBABLY OTHER COMPANIES. CYLINDERS OF THIS SIZE, AND THE MACHINE TO PLAY THEM, WERE DEVELOPED BY A COLUMBIA EMPLOYEE NAMED MACDONALD IN THE LATE 1890'S. THEORETICALLY, BECAUSE OF THE INCREASED SURFACE SPEED (THE LINEAR SPEED OF THE REPRODUCER ALONG THE RECORD WAS UNCHANGED AND THUS THE RECORD PLAYED FOR TWO MINUTES), THE QUALITY OF REPRODUCTION WAS SUPPOSED TO BE SUPERIOR TO THE CYLINDERS OF THE STANDARD TWO-INCH DIAMETER. BECAUSE OF THE STORAGE PROBLEM, GREATER FRAGILITY, AND GREATER EXPENSE OF BOTH RECORD AND MACHINE, THE POPULARITY OF THESE CYLINDERS WAS NEVER TOO GREAT.

ALTHOUGH THE TERM "CONCERT" IS USUALLY USED TO REFER TO ALL OF THESE FIVE-INCH DIAMETER RECORDS, IT IS A TRADE NAME USED FOR THOSE MADE BY EDISON. COLUMBIA COINED THE WORD "GRAND" FOR THEIR RECORDS OF THIS SIZE. IN ENGLAND, EDISON-BELL MADE THESE LARGE CYLINDERS AND REFERRED TO THEM AS "CONCERT GRAND". CELLULOID RECORDS OF THIS DIAMETER WERE MADE BY LAMBERT. IN FRANCE, PATHE COMPROMISED BETWEEN THE STANDARD TWO-INCH DIAMETER AND THE CONCERT-SIZE AND MADE SOME THAT WERE APPROXIMATELY THREE-INCHES IN DIAMETER CALLED "INTERMEDIATE SALON".

NATIONAL PHONOGRAPH COMPANY
(EDISON)

TWO-MINUTE WAX
(1896-1912)

CATALOGS. AN 1898 CATALOG OF THIS COMPANY IS THE EARLIEST THAT HAS BEEN SEEN. (THE 1890 LIST OF THE NORTH AMERICAN PHONOGRAPH COMPANY CANNOT BE CONSIDERED AN EDISON). IN IT OVER 1000 SELECTIONS ARE LISTED AND THEY ARE NUMBERED BY THE BLOCK-SYSTEM. AT LEAST ONE CATALOG HAS BEEN OBTAINED FOR STUDY FOR EACH YEAR BETWEEN 1898 AND 1912, INCLUSIVE. THESE HAVE ALLOWED THE IDENTIFICATION OF ALL BUT A FEW OF THE APPROXIMATELY 5000 DOMESTIC TWO-MINUTE WAX CYLINDERS. ("DOMESTIC" REFERS TO POPULAR AMERICAN SELECTIONS RECORDED IN THE UNITED STATES--IN THE ENGLISH LANGUAGE IN THE CASE OF VOCAL NUMBERS). ALL HAVE NOT BEEN IDENTIFIED BECAUSE MORE THAN ONE CATALOG WAS



(1902 CATALOG)

SPECIAL NUMBERS TO MOST (BUT NOT ALL) FOREIGN SELECTIONS WAS CONTINUED AS LONG AS EDISON MADE CYLINDERS. GRAND OPERA TITLES WERE ALSO ASSIGNED SPECIAL NUMBERS.

BROWN WAX. PRIOR TO 1902 CYLINDERS WERE MADE OF SOFT WAX, WHITE, YELLOW, OR BROWN IN COLOR. IN GENERAL, THE EARLIER ONES WERE MADE OF WHITE OR YELLOW-COLORED WAX, WHEREAS THE LATER ONES WERE OF VARYING SHADES OF BROWN. (REGARDLESS OF THE ACTUAL COLOR, ALL OF THESE SOFT WAX CYLINDERS ARE REFERRED TO AS "BROWN WAX".)

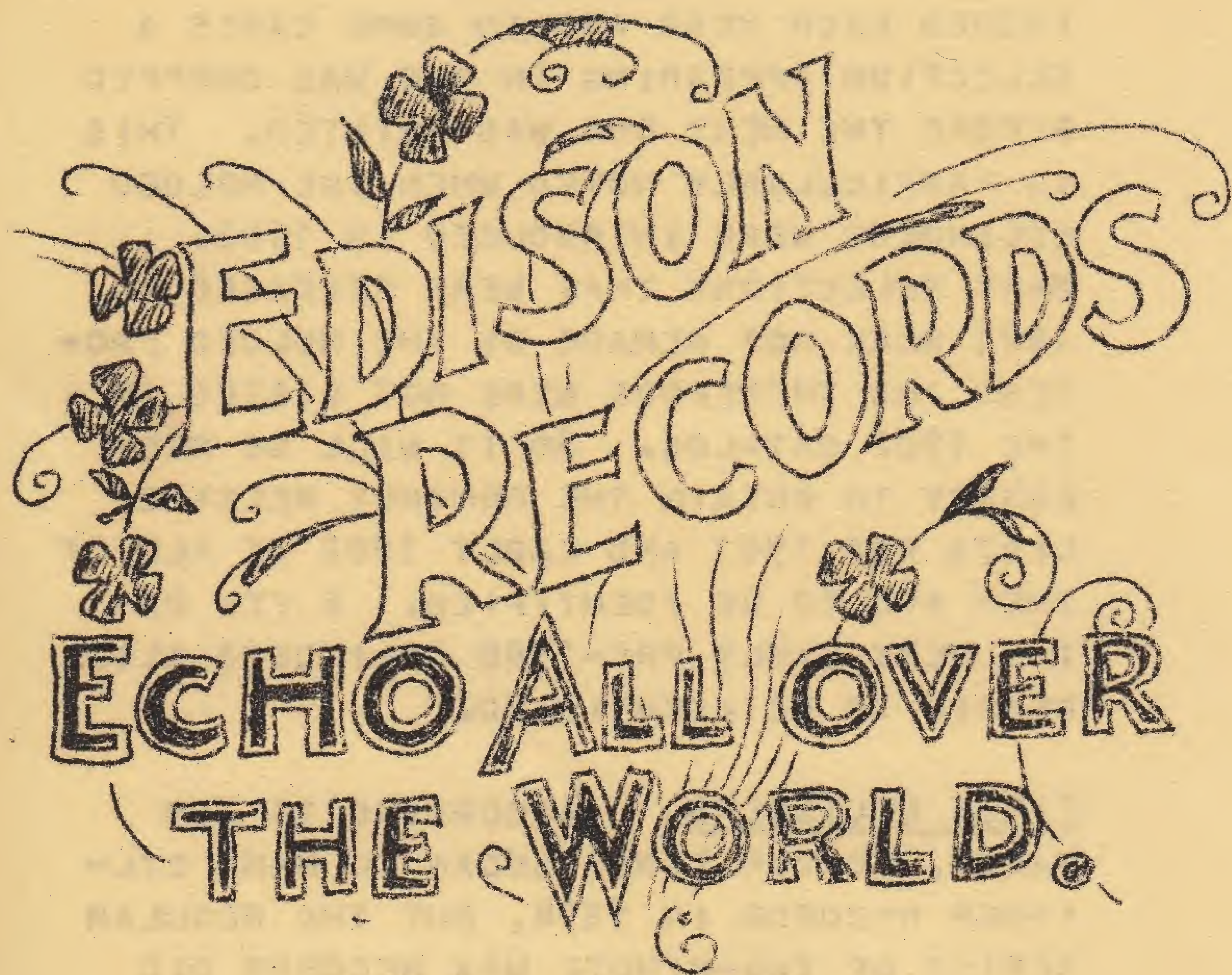
GOLD MOULDED. BEGINNING IN 1902, ALL CYLINDERS EXCEPT FOR THOSE OF CONCERT SIZE WERE MADE BY THE GOLD MOULDED PROCESS. IN 1908 A LESS EXPENSIVE PLATING PROCESS WAS DEVELOPED AND THE TERM "GOLD MOULDED" WAS DROPPED. TWO-MINUTE WAX RECORDS AFTER THIS WERE REFERRED TO AS "EDISON RECORDS" OR "EDISON STANDARD RECORDS".

RECORD IDENTIFICATION. BROWN WAX CYLINDERS BORE NO IDENTIFYING NUMBERS OR OTHER INFORMATION ON THEM, BUT THEY ALL WERE ANNOUNCED AND IN THE BOX WITH EACH CYLINDER WAS AN IDENTIFICATION SLIP WHICH GAVE THE CATALOG NUMBER, TITLE, AND ARTIST. AFTER MOULDED RECORDS WERE INTRODUCED, THE EDISON TRADEMARK WAS EMBOSSED AND THE CATALOG NUMBER ENGRAVED ON THE PLAYING SURFACE AT THE BEGINNING OF THE RECORD. IN AUGUST,

ISSUED EACH YEAR AND IN SOME CASES A SELECTION APPEARING IN ONE WAS DROPPED BEFORE THE NEXT ONE WAS PRINTED. THIS IS PARTICULARLY NOTED WHEN THE MOLDED CYLINDERS WERE INTRODUCED IN 1902. MANY SELECTIONS THAT WERE RELEASED IN 1901 WERE NOT REMADE BY THE MOLDED PROCESS AND THEREFORE WERE NOT LISTED IN THE 1902 CATALOG. SO IT WILL BE NECESSARY TO OBTAIN THE MONTHLY RELEASE LISTS FOR 1901 AND EARLY 1902 IF ALL OF THEM ARE TO BE IDENTIFIED. A FEW OF THE VERY EARLY PRE-1900 CYLINDERS ALSO REMAIN TO BE IDENTIFIED.

FIRST CYLINDERS. ACCORDING TO JIM WALSH, EDISON FIRST BEGAN TO MAKE CYLINDER RECORDS IN 1894, BUT THE REGULAR SERIES OF TWO-MINUTE WAX RECORDS DID NOT APPEAR UNTIL 1896. THE BLOCK-SYSTEM THAT WAS USED THEN WAS CONTINUED UNTIL LATE 1898 OR EARLY 1899. PRIOR TO 1896 THE SELECTIONS WERE NOT CONSISTENTLY NUMBERED.

NUMBERING. A SECOND 1898 CATALOG, OBVIOUSLY PUBLISHED LATER IN THE YEAR, REVEALED THAT EXCEPT FOR THE BAND AND ORCHESTRA NUMBERS, THE BLOCK-SYSTEM HAD BEEN DISCONTINUED AND A CONSECUTIVE ONE INSTITUTED. BY 1900 NO MORE BAND OR ORCHESTRA SELECTIONS WERE BEING ADDED TO THE ORIGINAL BLOCKS AND ALL DOMESTIC RELEASES WERE CONSECUTIVELY NUMBERED. FOREIGN TITLES, WHICH HAD BEEN ASSIGNED NUMBERS ALONG WITH THE DOMESTIC CONSECUTIVELY NUMBERED RECORDS FROM LATE 1898 THROUGH 1899 WERE GIVEN SPECIAL NUMBERS BEGINNING IN 1900. THIS SYSTEM OF GIVING



(EDISON PRE-1902)

1904 (RECORD #8749) THE SHAPE OF THE RECORD WAS CHANGED SLIGHTLY--INSTEAD OF A FLAT END, IT WAS BEVELLED. ON THIS BEVELLED END WAS PRINTED IN DE-PRESSED WHITE LETTERS, THE CATALOG NUMBER, TITLE, TYPE OF SELECTION (COMIC SONG, CORNET SOLO, ETC.) AND THE EDISON TRADEMARK. SELECTIONS EARLIER THAN #8749 THAT CONTINUED TO BE CARRIED IN THE CATALOGS WERE, OF COURSE, MADE IN THE NEW FORM.

REPRODUCTION QUALITY. ABOUT THE SAME TIME THE ABOVE-DESCRIBED CHANGE WAS MADE THERE WAS AN IMPROVEMENT IN THE QUALITY OF THE RECORDS. THIS WAS BECAUSE OF NEWLY DEVELOPED RECORDING TECHNIQUES. SOME VOCAL SELECTIONS THAT HAD PREVIOUSLY BEEN MADE WITH PIANO ACCOMPANIMENT WERE REMADE WITH ORCHESTRA.

RECORD BOXES. ANOTHER CHANGE WAS MADE IN AUGUST 1904. PRIOR TO THIS TIME EACH CYLINDER WAS SOLD WRAPPED IN PAPER AND COTTON IN A CARDBOARD BOX. BEGINNING AT THIS TIME A NEW BOX WAS DEVELOPED. THIS BOX HAD A SPINDLE OF CARDBOARD GLUED INTO THE BOTTOM AND THE BOX ITSELF WAS LARGER IN DIAMETER THAN THE EARLIER ONES. THIS NEW FORM PROVIDED MORE PROTECTION FOR THE RECORDS AND WAS MORE CONVENIENT THAN HAVING TO RE-WRAP THE RECORD AFTER EACH PLAYING. SOME TIME LATER THE COTTON-LINED BOX APPEARED AND CONTINUED IN USE UNTIL 1912. EXACTLY WHEN THEY WERE FIRST USED IS NOT KNOWN, BUT PROBABLY THE SPINDLE-BOXES WERE SUPPLIED FOR ONLY A SHORT TIME BECAUSE THEY ARE NOT FREQUENTLY SEEN NOW.

ANNOUNCEMENTS. UNTIL #10000 (APPROXIMATELY) HAD BEEN REACHED, EVERY EDISON CYLINDER WAS ANNOUNCED. THIS ANNOUNCEMENT GAVE THE TITLE OF THE SELECTION, THE NAME OF THE ARTIST(S), AND ENDED WITH THE FAMILIAR "EDISON RECORD". IN SOME CASES, PARTICULARLY IN THE EARLY YEARS, THE ARTIST HIMSELF DID THE ANNOUNCING, BUT LATER ONE INDIVIDUAL WAS EMPLOYED FOR THIS PURPOSE. IN MANY CASES AFTER #10000 THE ARTIST'S NAME WAS PRINTED ON THE END OF THE CYLINDER ALONG WITH THE OTHER INFORMATION AND THE ANNOUNCEMENT WAS OMITTED. BUT UNTIL #10300 IT APPEARS THAT THE POLICY WAS NOT UNIFORM, SOME RECORDS HAD THE ARTIST'S NAME PRINTED ON THEM AND THE ANNOUNCEMENT, WHILE OTHERS HAD NEITHER.

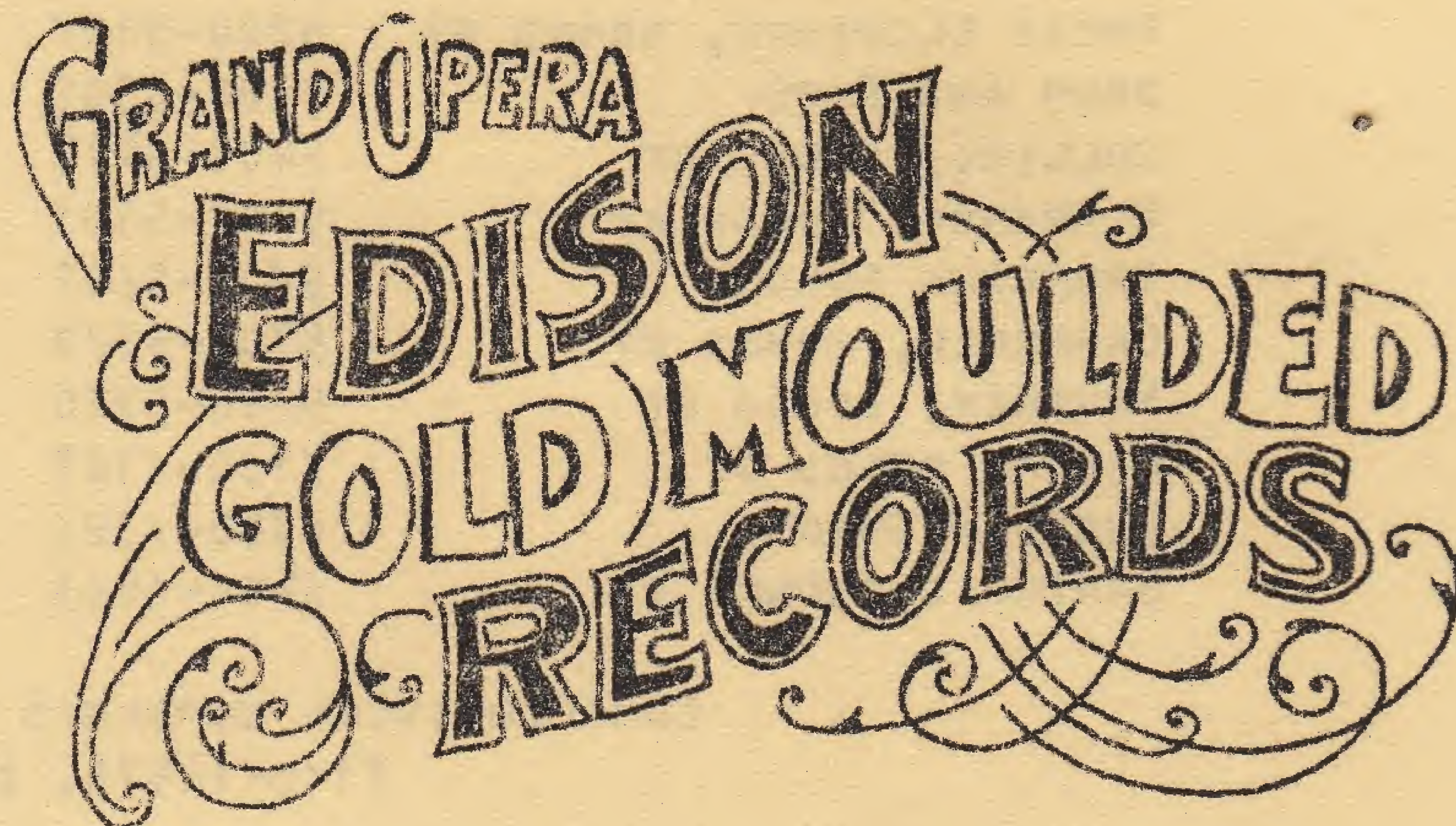
EXCEPT FOR A FEW BROWN WAX CYLINDERS, ALL ANNOUNCED SELECTIONS WERE IDENTIFIED BY THE WORDS "EDISON RECORD", UNLESS THE NAME "EDISON" WAS PART OF THE NAME OF THE GROUP RECORDING THE SELECTION, E.G., "EDISON MALE QUARTET".

GRAND OPERA SERIES. BETWEEN FEBRUARY 1906 AND JULY 1908, INCLUSIVE, A SERIES OF GRAND OPERA SELECTIONS WAS RELEASED. THESE RECORDS WERE GIVEN THEIR OWN BLOCK OF NUMBERS, EACH OF WHICH WAS PRECEDED



(EDISON 1902 AND LATER)

BY THE LETTER "B". ON THE BEVELLED END OF THE CYLINDER THE CATALOG NUMBER, TITLE, ARTIST'S NAME, AND EDISON TRADEMARK WERE PRINTED IN DEPRESSED BLUE LETTERS. EACH CYLINDER WAS ALSO ANNOUNCED.



(GRAND OPERA TWO-MINUTE)

REMADE SELECTIONS. BEFORE THE APPEARANCE OF THE MOLDED PROCESS, THE PROBLEM OF SUPPLYING SELECTIONS THAT REMAINED POPULAR BUT WHOSE ORIGINAL RECORDING ARTIST HAD LEFT EDISON'S EMPLOY, ALWAYS WAS PRESENT. THE USUAL SOLUTION WAS TO HAVE ANOTHER ARTIST WITH A SIMILAR VOICE RECORD THEM.

FOR EXAMPLE, MANY OF QUINN'S SONGS WERE REMADE BY DUDLEY AND FAVOR. A SPECIFIC EXAMPLE IN THE CASE OF ANOTHER ARTIST IS #4005, THE LAUGHING COON. ORIGINALLY THIS WAS MADE BY JOHNSON, LATER IT WAS REMADE BY CAL STEWART. MANY BAND NUMBERS FIRST RECORDED BY THE 71ST REGIMENT BAND WERE LATER REMADE BY THE EDISON CONCERT BAND. IN MOST CASES WHERE SELECTIONS WERE REMADE BY DIFFERENT ARTISTS THE SAME NUMBER WAS GIVEN TO THE NEW RECORDING.

WHEN THE GOLD MOULDED RECORDS APPEARED IN 1902 SOME OF THE SOFT WAX SELECTIONS WERE RECORDED ON NEW MASTERS SO THAT THEY COULD REMAIN IN THE CATALOG. SOME OF THESE REMADE SELECTIONS WERE GIVEN NEW NUMBERS, E.G., #25, EL MISERERE, BECAME #8130, WHEREAS OTHERS RETAINED THE SAME NUMBER, E.G., #99, ZENDA WALTZ. WHY THE CHANGE FOR ONE AND NOT FOR THE OTHER IS NOT KNOWN.

REISSUED NUMBERS. TO DATE, IN ONLY TWO CASES A NUMBER ORIGINALLY ASSIGNED TO ONE SELECTION HAS BEEN FOUND GIVEN TO ANOTHER IN A LATER CATALOG. IN 1898, #4701 WAS ELSIE FROM CHELSEA AND #4703 WAS NO, NO, 'TIS YOU; IN 1899 THE SAME NUMBERS WERE GIVEN TO JUST ONE GIRL AND MY ANN ELIZER, RESPECTIVELY.

MONTGOMERY WARD RETAIL. EDISON TWO-MINUTE WAX CYLINDERS WERE SOLD BY MONTGOMERY WARD. THE SAME CATALOG NUMBERS WERE USED EXCEPT THAT A "3" WAS PREFIXED TO NUMBERS BELOW 10000 AND THE "1" WAS CHANGED TO A "4" FOR NUMBERS ABOVE 10000, E.G., 9670 BECAME 39670, AND 10100 BECAME 40100.

LAST RELEASE. SELECTION #10575, SKELETON RAG, BY THE PREMIER QUARTET, RELEASED IN SEPTEMBER 1912 WAS THE LAST TWO-MINUTE WAX CYLINDER.

CATEGORIES.

BAND	1--161	BRASS QUARTET	3401-3412
ORCHESTRA	501--713	CLARINET SOLOS	3601-3615
QUINN, SONGS BY	1001-1137	RECITATIONS AND FUNNY TALKS	3801-3863
DUDLEY, SONGS BY	1150-1159	CAL STEWART	3875-3907
GASKIN, SONGS BY	1501-1583	CHARACTER AND DESCRIPTIVE	
HARDING, SONGS BY	2001-2053	SPECIALTIES	4001-4037
MALE QUARTET	2201-2238	SPANISH, ITALIAN, AND	
CORNET SOLOS	2401-2437	FRENCH SONGS	4201-4357
BANJO SOLOS	2601-2642	GERMAN SONGS	4401-4418
BANJO DUETS	2700-2712	NEWTON, SONGS BY	4600-4608
PICCOLO SOLOS	2801-2818	NEW MINSTREL RECORDS	4700-4705
XYLOPHONE SOLOS	3001-3010	TRIOS	4800-4804
CHURCH CHIMES	3201-3249	HOOLEY, SONGS BY	4900-4924

STANLEY, SONGS BY	5000-5025	MACDONOUGH, SONGS BY	6500-6512
PRESS ELDRIDGE, SONGS BY	5200-5208	PARODIES BY DENNY	6600-6603
DRUM AND FIFE	5300-5305	VIOLIN	6700-6708
COLLINS, SONGS BY	5400-5475	QUINN, SONGS BY	6901-6954
CLARANCE, SONGS BY	5501-5503	FISHER, SONGS BY	7000-7014
TROMBONE SOLOS	5601-5607	FOREIGN	12000-21000s
CAMPBELL, SONGS BY	5700-5720	BRITISH	13000s
MAHONEY, SONGS BY	5800-5920	HARRY LAUDER	13000s AND 19000s
FAVOR, SONGS BY	6100-6107	FRENCH	17000s
RUSSIAN SONGS	6300-6306	GRAND OPERA	B1-B112
BARTHOLD, SONGS BY	6400-6403		

CONSECUTIVELY NUMBERED POPULAR DOMESTIC:
7112-10575, INCLUSIVE

DISCUSSION OF CATEGORIES. THE NATURE OF THE TITLES INTENDED TO BE INCLUDED IN MOST OF THE BLOCKS IS FAIRLY OBVIOUS. FOR EXAMPLE, 1-161 WERE ALL BAND, 501-713 ALL ORCHESTRA, AND 1001-1137 ALL SONGS BY DAN W. QUINN. BUT WITH SOME OF THE OTHER BLOCKS THERE ARE QUESTIONS. IN 1898 GROUPS OF ITALIAN, FRENCH, GERMAN, AND SPANISH SONGS WERE CONSECUTIVELY NUMBERED WITHIN THEIR OWN BLOCKS. NEW SELECTIONS WERE ADDED IN 1899, BUT APPARENTLY THESE NEW NUMBERS WERE NOT CONSECUTIVELY ISSUED. WERE THE MISSING NUMBERS SO UNPOPULAR THAT THEY WERE DROPPED IMMEDIATELY AFTER THE INITIAL RECORDING WAS MADE AND A NUMBER ASSIGNED? WAS SPACE BEING LEFT FOR NEW RELEASES? OR WERE JUST THE VOCAL SELECTIONS SHOWN IN THE DOMESTIC CATALOG, WITH THE OTHER TYPES OF CYLINDERS (BAND, ORCHESTRA, ETC.) BEING SHOWN ONLY IN SPECIAL LISTS?

ANOTHER CATEGORY ABOUT WHICH THERE IS A QUESTION IS THE ONE ENTITLED "TALKS AND RECITATIONS". WITHIN IT THERE ARE SUBGROUPS FOR SELECTIONS BY HUNTING, STEWART, HOOLEY, AND KENNEDY. SPACE WAS LEFT FOR FUTURE ADDITIONS AFTER EACH SUBGROUP IN 1898. WHY, THEN, WAS CASEY ON THE BOWERY NOT GIVEN A NUMBER IN THE HUNTING SUBGROUP WHEN IT WAS ADDED? PERHAPS BECAUSE IT WAS RECORDED BY SOMEONE OTHER THAN HUNTING.

OTHER PROBLEMS: WHY IS THERE ONLY ONE NUMBER IN THE 5800 BLOCK? ANSWER, BY JERE MAHONEY, IS SO NUMBERED, WHEREAS ALL OTHER MAHONEY SONGS ARE IN THE 5900S (UNTIL AFTER THE BLOCK-SYSTEM WAS DROPPED). IT IS NOT A TYPOGRAPHICAL ERROR BECAUSE THIS SONG IS GIVEN THE SAME NUMBER IN SEVERAL DIFFERENT CATALOGS. WHY WERE MANY OF QUINN'S SONGS IN THE 1000 SERIES REMADE BY OTHER ARTISTS WHEN QUINN WAS STILL WORKING FOR EDISON? WHY WAS QUINN GIVEN A NEW BLOCK OF NUMBERS (6900S) WHEN SPACE REMAINED IN THE 1000 BLOCK?

AMBEROL (1908-1912)

GENERAL DESCRIPTION. WITH MUCH PUBLICITY AND PRAISE FOR THEIR MARVELOUS QUALITY AND DURABILITY, EDISON INTRODUCED THE AMBEROL CYLINDER IN NOVEMBER 1908. THESE FOUR-MINUTE BLACK WAX CYLINDERS SHOULD NOT BE CONFUSED WITH THE FOUR-MINUTE CELLULOID BLUE AMBEROLS. INSTEAD OF 100 GROOVES PER INCH, AS FOUND ON THE TWO-MINUTE RECORDS, AMBEROL CYLINDERS HAD 200 GROOVES PER INCH, THEREFORE THEY PLAYED FOUR MINUTES INSTEAD OF TWO.

IN ORDER TO EASILY AND QUICKLY DIFFERENTIATE THEM FROM THE TWO-MINUTE CYLINDERS WITH THEIR BEVELLED ENDS, THESE HAD FLAT ENDS. ON THE END THE CATALOG NUMBER, TITLE, ARTIST, AND EDISON TRADEMARK WERE PRINTED. THE FIRST RELEASES WERE ANNOUNCED, BUT LATER THEY WERE NOT.

EDISON AMBEROL RECORD

FOUR MINUTE.

(AMBEROL)

SPECIAL SERIES. THE CYLINDERS NUMBERED "A" TO "J" AND "D1" TO "D24", INCLUSIVE, WERE GIVEN AWAY BY DEALERS TO STIMULATE INTEREST IN THE SALE OF AMBEROL CYLINDERS. WHEN ONE BOUGHT AN ATTACHMENT TO CONVERT A TWO TO A FOUR-MINUTE MACHINE, OR TRADED A TWO-MINUTE MACHINE FOR A FOUR, HE WAS GIVEN THE TEN SELECTIONS "NUMBERED" FROM "A" TO "J". WHEN ONE CONVINCED A FRIEND TO TAKE THIS STEP, HE WAS GIVEN HIS CHOICE OF FOUR OF THE "D" SERIES OF RECORDS FOR HIS SALES WORK.

NUMBERING.

POPULAR, DOMESTIC	1-1149	FOREIGN, CONT.	
POPULAR, DOMESTIC	A-K	MEXICAN	6000
POPULAR, DOMESTIC	D1-D24	ARGENTINE, ITALIAN	7000
GRAND OPERA	B150-B175	MEXICAN, SPANISH,	
GRAND OPERA	30000-30047	PUERTO RICAN	8000
GRAND OPERA	35000-35021	BOHEMIAN, NORWEGIAN	9000
GRAND OPERA	40000-40043	HEBREW	10000
CONCERT	28001-28040	FRENCH-CANADIAN	11000
FOREIGN	5000-17000	BRITISH	12000
PORTUGUESE, ITALIAN,		GERMAN	15000
HEBREW	5000	ITALIAN	17000

EDISON

SPECIAL

AMBEROL

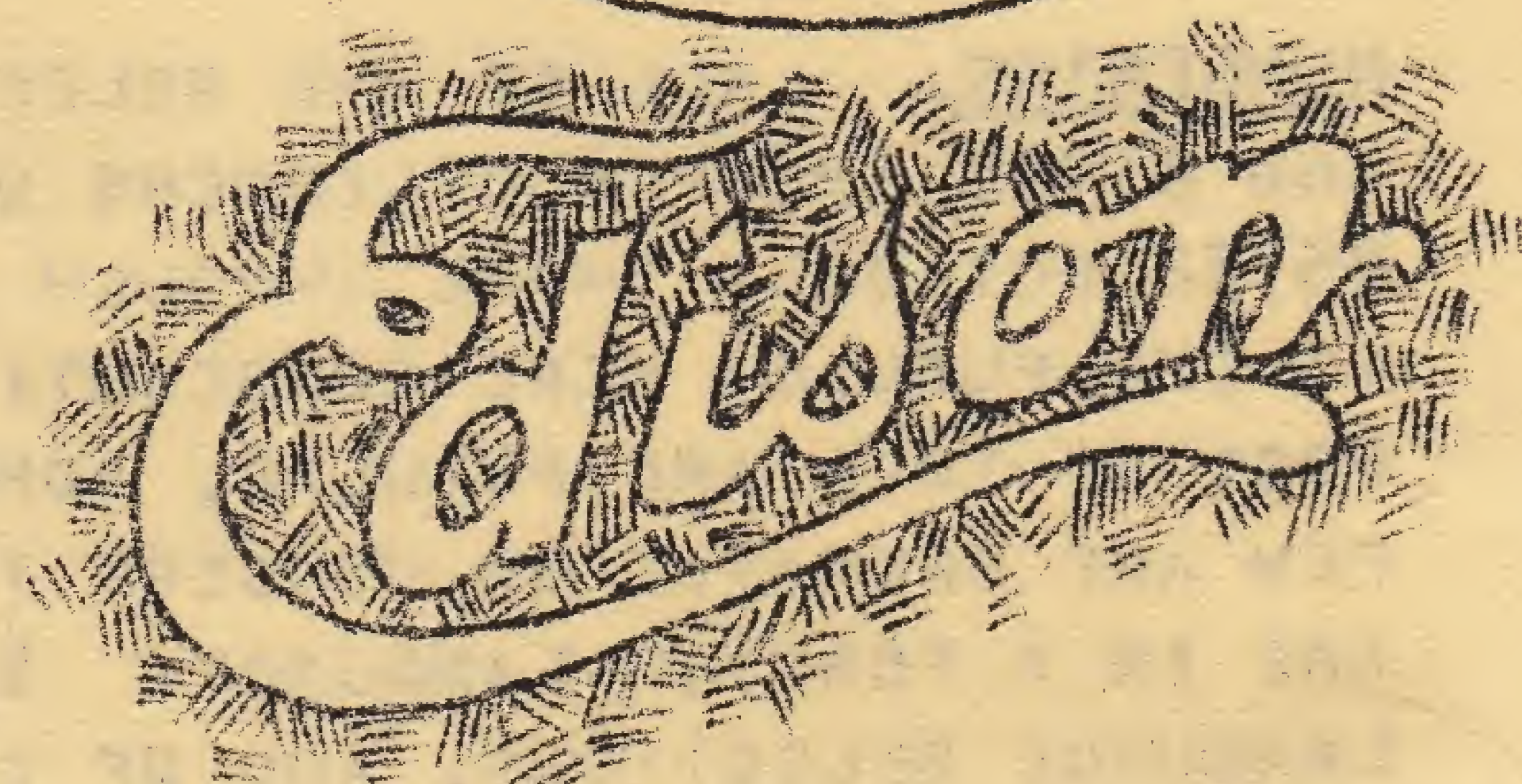
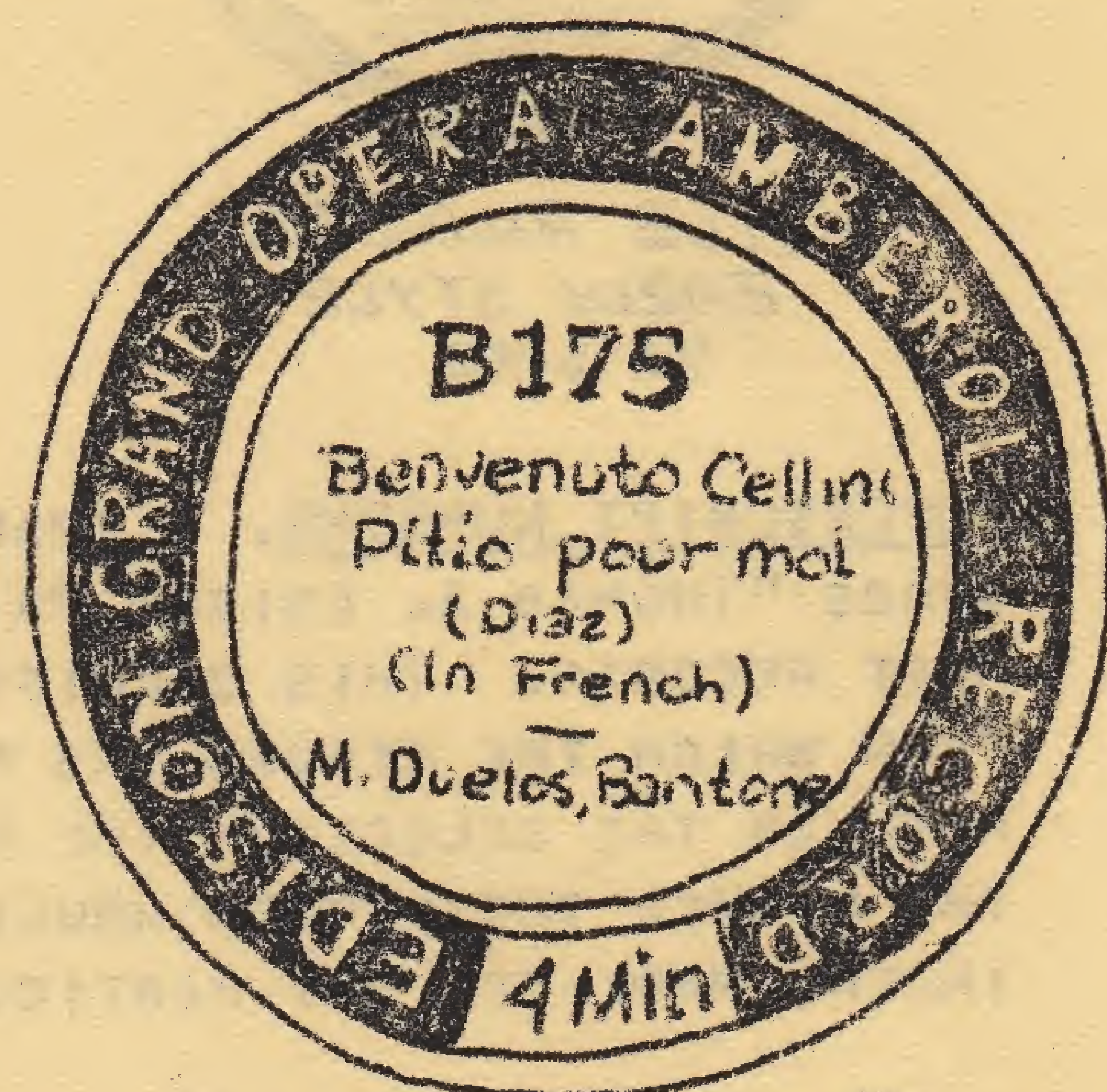
RECORD

FOUR MINUTE.

(SPECIAL AMBEROL)

NUMBERING SYSTEM. FOREIGN, GRAND OPERA, CONCERT, AND TWO SPECIAL SERIES OF SELECTIONS WERE GIVEN SPECIAL NUMBERS. ALL POPULAR DOMESTIC RECORDINGS WERE CONSECUTIVELY NUMBERED BETWEEN 1 AND 1149, INCLUSIVE. THE LAST CYLINDER, #1149, WAS A TALK ENTITLED SOCIAL AND INDUSTRIAL JUSTICE, BY THEODORE ROOSEVELT, AND WAS RELEASED IN OCTOBER 1912.

GRAND OPERA. THESE SELECTIONS INITIALLY WERE GIVEN "B" NUMBERS, BUT LATER A NEW SYSTEM WAS INITIATED AND ALL NEW RELEASES WERE NUMBERED IN THE 30000S, 35000S, AND 40000S. SEVERAL OF THE EARLY RELEASES WERE RENUMBERED. SOME, BUT NOT ALL OF THESE GRAND OPERA RECORDS WERE ANNOUNCED, ALL HAD THE USUAL INFORMATION PRINTED IN BLUE ON THE FLAT END OF THE CYLINDER.

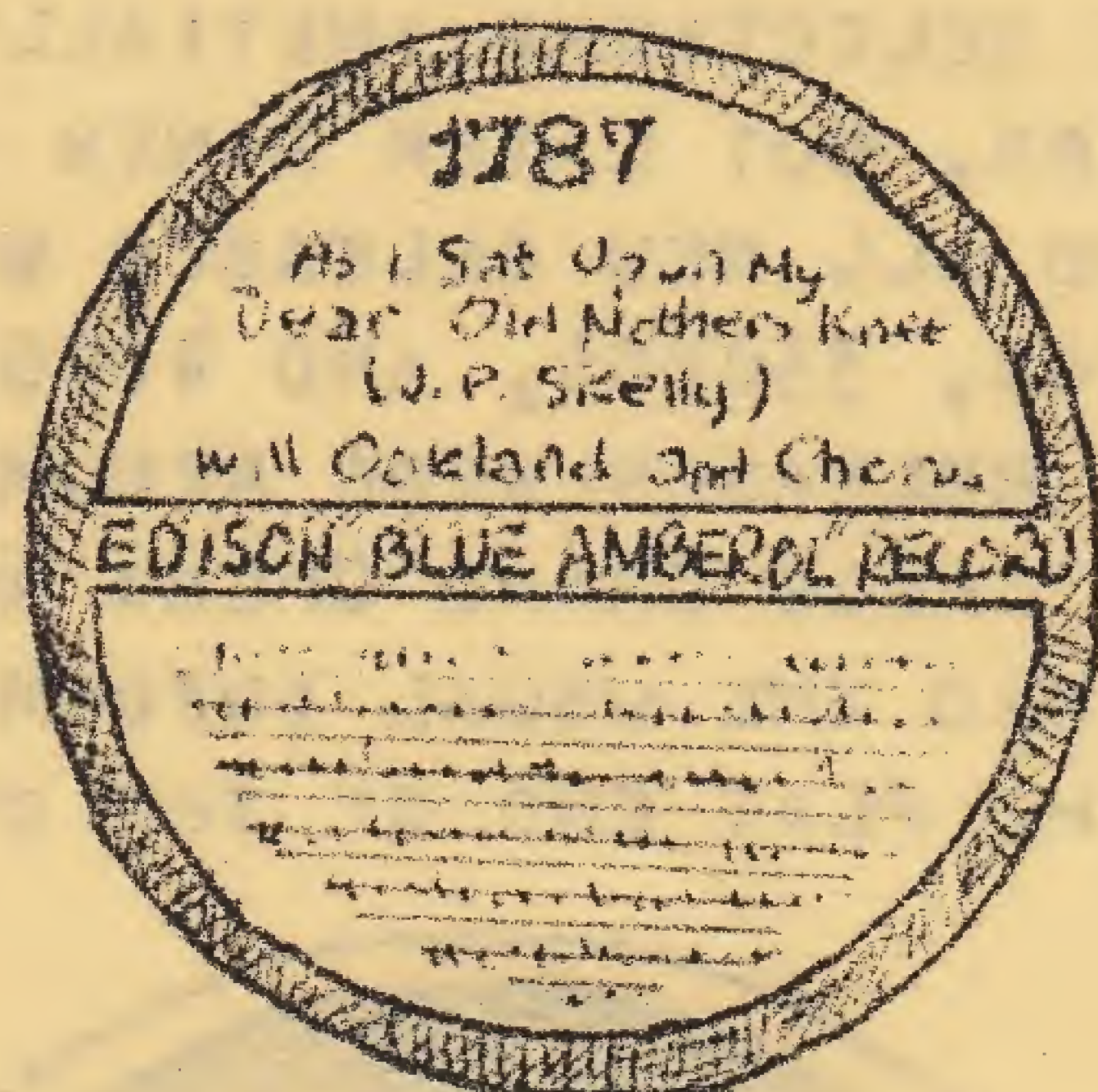


(AMBEROL GRAND OPERA)

BLUE AMBEROL
(1912-1929)

GENERAL DESCRIPTION. BECAUSE THE AMBEROL CYLINDERS DID NOT WEAR AS WELL AS EDISON HAD ANTICIPATED, THE BLUE AMBEROL RECORD WAS DEVELOPED. THE FIRST ONES WERE SOLD IN OCTOBER 1912 AND THE LAST ONE, #5719 IF I HAD YOU, IN MAY 1929. THESE CYLINDERS WERE MADE OF CELLULOID WITH A PLASTER-OF-PARIS FILLER. THE FILLER SERVED TWO PURPOSES; IT HELPED PREVENT THE CELLULOID FROM SHRINKING AND IMPROVED THE QUALITY OF REPRODUCTION. CATALOG NUMBER, TITLE OF THE SELECTION, ARTIST'S NAME, AND EDISON TRADEMARK WERE STAMPED IN DEPRESSED

EDISON BLUE AMBEROL RECORD



(BLUE AMBEROL
EARLY STYLE)
1/2 SIZE

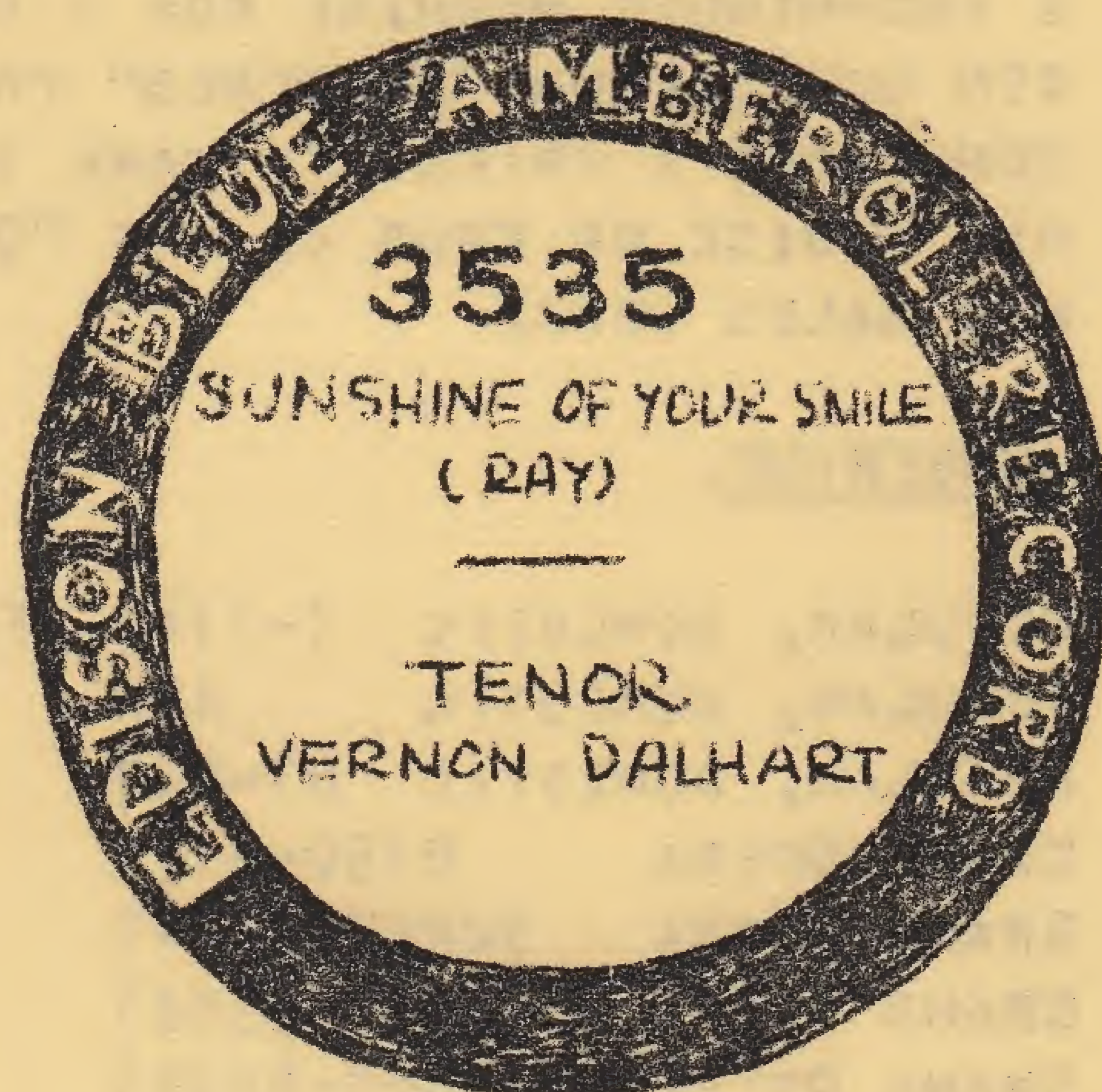
SUPERScript NUMBERS. SMALL NUMBERS AFTER THE WORDS "THOMAS A. EDISON PAT'D" MAY BE SEEN ON MOST RECORDS. THIS SIGNIFIES THE MOLD NUMBER FROM WHICH THE RECORD WAS MADE. THUS THE MORE POPULAR THE SELECTION THE MORE MOLDS USED AND THE HIGHER THE NUMBER WOULD BE ON THE LAST CYLINDERS MADE OF THAT PARTICULAR SELECTION.

NUMBERING. ALL OF THE SELECTIONS BETWEEN #1501 AND #5732 (MASTER CYLINDERS WERE MADE THROUGH #5732 BUT ONLY THOSE THROUGH #5719 WERE RELEASED TO THE PUBLIC) WERE CONSECUTIVELY NUMBERED. MOST OF THEM ARE POPULAR, DOMESTIC ONES, BUT A FEW ARE OPERATIC OR CONCERT IN NATURE AND A FEW ARE IN A FOREIGN LANGUAGE. SERIES OF FOREIGN LANGUAGE SELECTIONS, AND OF CYLINDERS RECORDED ELSEWHERE THAN THE UNITED STATES WERE GIVEN SPECIAL NUMBERS. A SPECIAL SERIES "NUMBERED" "A" TO "K" WAS MADE FOR PROMOTING THE SALES OF THE BLUE AMBEROLS. (CF. DISCUSSION OF SPECIAL SERIES UNDER AMBEROL SECTION.)

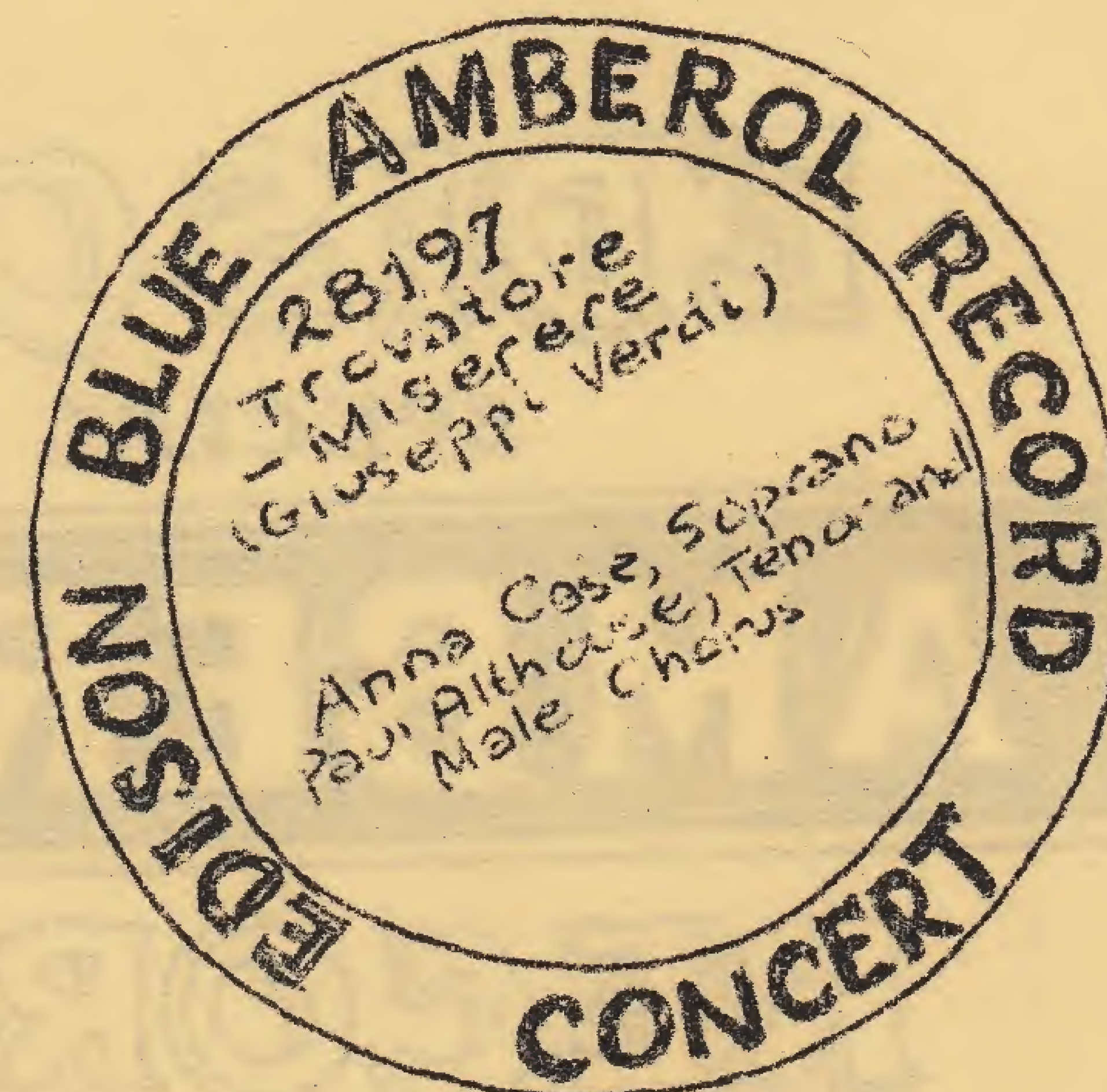
POPULAR, DOMESTIC	1501-5719
POPULAR, DOMESTIC	A-K
CONCERT AND GRAND OPERA	28101-28290
SPECIAL GRAND OPERA	29001-29006
ROYAL PURPLE	29007-29080
FOREIGN	9000-27000
NORWEGIAN	9225-9251
SWEDISH AND DANISH	9425-9462
HOLLAND-DUTCH	9650-9669
BOHEMIAN	9850-9867
HEBREW	10050-10066
POLISH	10750-10760
HUNGARIAN	11025-11029

WHITE LETTERS ON THE END OF THE CYLINDER. AT FIRST THE RIM-END ON WHICH THIS INFORMATION WAS PRINTED WAS FLAT, AS IT WAS ON THE WAX AMBEROLS, IN ORDER TO DIFFERENTIATE THESE FOUR-MINUTE RECORDS FROM THE TWO-MINUTE ONES. AT ABOUT THE TIME SELECTION #2050 APPEARED THE BEVELLED RIM APPEARED. WHEN EARLY NUMBERS WERE REMADE, THEY HAD THE LATER TYPE RIM-END. A FEW OF THE FIRST RELEASES WERE ANNOUNCED, PROBABLY BECAUSE THEY WERE MADE FROM AMBEROL MASTERS THAT WERE ANNOUNCED, BUT THE VAST MAJORITY WERE NOT.

MOST OF THE RECORDS WERE DARK BLUE IN COLOR, BUT SOME WERE A FADED BLUE, AND OTHERS A VERY DARK BLUE, ALMOST BLACK. PURPLE CYLINDERS WERE FROM THE ROYAL PURPLE SERIES NUMBERED 29007 AND ABOVE. A FEW CYLINDERS IN THE POPULAR SERIES WERE ALSO PURPLE BECAUSE OF AN ERROR AT THE FACTORY.



(BOX TOP-
BLUE AMBEROL
LATE STYLE)



(BOX TOP -
BLUE AMBEROL, GRAND OPERA)

RUSSIAN	11225-11231
FINNISH	11700-11712
GREEK	11800-11805
WELSH	14201-14212

MEXICAN, SPANISH, CUBAN,
PORTUGUESE, AND ARGEN-
TINE--EXCEPT FOR BLOCKS

OF THE FOLLOWING: 22001-22552

ITALIAN 22046-22478

PUERTO RICAN 22511-22534

HAWAIIAN 22535-22539

AUSTRALIAN 22540-22544

BRITISH 23001-23403

GERMAN 26050-26196

FRENCH 27001-27195

EDISON
ROYAL PURPLE
AMBEROL RECORD

TWO-MINUTE BLUE AMBEROLS. SPANISH LANGUAGE RECORDS WITH 100 GROOVES PER INCH, AND RECORDED AT 160 RPM HAVE BEEN FOUND. TO DATE, ALL THOSE SEEN HAVE BEEN NUMBERED IN THE 1200'S. WHETHER OR NOT OTHER TYPES OF SELECTIONS WERE MADE ON THIS TYPE OF RECORD IS NOT KNOWN.

A FEW TWO-MINUTE
STANDARD MOLDS
LEASED TO THE

CYLINDERS ARE SAID TO HAVE BEEN MADE FROM
EXPERIMENTALLY, BUT THEY WERE NEVER RE-
PUBLIC.

LANGUAGE LESSONS.

FOR SOME REASON, A SERIES
RECORDED ON BLUE AMBEROL CYL-
THE USUAL 160 RPM. THE RECORDS
INSTEAD OF THE USUAL 200. THESE
FOR THE INTERNATIONAL CORRESPONDENCE

OF FOREIGN LANGUAGE LESSONS WERE
INDERS AT 100 RPM INSTEAD OF
HAD 100 GROOVES PER INCH
CYLINDERS WERE MADE
SCHOOL.

CONCERT RECORDS

GENERAL DESCRIPTION. IN THE LATE 1890'S, THESE FIVE-
CYLINDERS APPEARED. THEY WERE MADE FOR A YEAR OR SO
CORDS APPEARED BUT WERE NEVER MADE BY THE GOLD MOLDED PROCESS. EXACTLY WHEN THEY
WERE DISCONTINUED IS NOT KNOWN. NONE OF THEM HAD ANY INFORMATION PRINTED ON THE
RIM-END AND ALL WERE ANNOUNCED.

INCH DIAMETER BROWN WAX
AFTER GOLD MOLDED RE-

BLUE AMBEROL RECORD

I.C.S. LANGUAGE SYSTEM

WITH
Thomas A. Edison
PHONOGRAPH

INTERNATIONAL CORRESPONDENCE SCHOOL
SCRANTON, PA.

NUMBERING. AT FIRST,
SPECIAL NUMBERS PREFIX-
ED BY A "B" WERE ASSIGN-
ED TO THESE CYLINDERS,
BUT LATER (CA. 1900)
ONE MERELY HAD TO INSERT
A "C" IN FRONT OF THE
CATALOG NUMBER OF ANY
STANDARD SELECTION IN
ORDER TO GET A CONCERT
RECORD. IT IS BELIEVED
THAT ALL OF THE EARLY
"B" NUMBERS WERE EVENT-
UALLY LISTED IN THE
STANDARD CATALOGS.

COLUMBIA PHONOGRAPH COMPANY
(1890--1909)

EARLY CATALOGS. THIS COMPANY BEGAN MAKING RECORDS FOR THE PUBLIC SEVERAL YEARS BEFORE EDISON DID. THE EARLIEST OF THEIR CATALOGS THAT HAS BEEN FOUND TO DATE, AN 1890 ONE, HAS BEEN DESCRIBED. THIS FOUR-PAGE PAMPHLET LISTED ONLY BAND NUMBERS PLUS A FEW WHISTLING SELECTIONS BY ATLEE. THE CATALOG FOR THE FOLLOWING YEAR HAD INCREASED TO A LENGTH OF FOURTEEN PAGES AND CONTAINED VOCAL SOLOS, TALKING RECORDS, AND INSTRUMENTAL NUMBERS AS WELL AS THE BAND AND WHISTLING ONES. ARTISTS' NAMES WERE UNFORTUNATELY NOT SHOWN.

1893 CATALOG. BY 1893 THE LIST HAD REACHED 32 PAGES IN LENGTH. SEVERAL PAGES, HOWEVER, WERE DEVOTED TO THE "CARE OF THE PHONOGRAPH". THE MACHINE WHICH WAS DISCUSSED WAS AN EARLY ICAN ELECTRIC MODEL. COMPANY WARNED PEOPLE "SATISFACTORY RECORDS", THEY WERE PURCHASED CHASER MIGHT FIND THEM MADE BY UNSCRUPULOUS MEN.

IN ADDITION TO THE BY JOHN YORK ATLEE AND U. S. MARINE BAND, CATEGORIES NOT PREVIOUSLY LISTED; INSTRUMENTAL ACCOMPANIMENT INCLUDED STRUMENTS: CLARINET PICCOLO (BY E. M. (BY E. M. WATERBURY), WILLIAMS--WAS SHE THE CYLINDER RECORDS?), GRASSKURTH). VOCALS ANIMENT WERE RECORDED GEORGE H. DIAMOND--HE NUMBERS, SUCH AS MOCK FEEBLE; CHARLES DEWITT--SONGS IN GERMAN; JOHN L. B. TAYLOR RECORDED NICE GIRLS, ON THE BOW--CAME TOO LATE. FINALLY CATALOG WERE SEVERAL BY DAVID C. BANGS L. DOWNING COMPANY"), OUS TALKING RECORDS"), AND AUCTIONEER RECORDS ARTIST.



MODEL NORTH AMERICAN IN ITALICS THE COMPANY ABOUT "CHEAP AND UNSTATING THAT UNLESS DIRECTLY, THE PURTO BE DUPLICATES JOBBERS AND MIDDLE-

WHISTLING RECORDS SELECTIONS BY THE THERE WERE OTHER OUSLY INCLUDED. PARLOR ORCHESTRAS MENTALS WITH PIANO THE FOLLOWING IN-- (BY WILLIAM PHELPS), WATERBURY), FLUTE XYLOPHONE (BY EMMA FIRST WOMAN TO MAKE AND CORNET (BY A. WITH PIANO ACCOMP-- BY THE FOLLOWING: MADE 39 SENTIMENTAL NOT THE OLD AND HE RECORDED ELEVEN ATLEE, HAL OTIS, AND SUCH SELECTIONS AS ERY, AND THE PARDON INCLUDED IN THIS PAGES OF RECITATIONS ("LATE OF THE ROBT. PAT BRADY ("HUMOR-- CHARLES B. HANFORD, BY AN UNIDENTIFIED

1896 CATALOG.

THE NEXT YEAR FOR BEEN FOUND IS 1896. UNLIKE THE SITUATION IN THE ABOVE-MENTIONED LISTS, THE SELECTIONS IN THIS WERE NUMBERED BY MEANS OF THE BLOCK-SYSTEM AND MANY OF THEM CAN BE FOUND IN LATER LISTS UNDER THE SAME NUMBER. WITHIN EACH BLOCK THE RECORDS WERE NUMBERED CONSECUTIVELY AND NO NUMBERS WERE OMITTED. ARTIST'S NAMES ARE SHOWN, AS THEY WERE IN THE 1893 LIST, BUT NOT IN THE THE 1898 ONE NOR IN ANY LATER CATALOGS UNTIL 1906.

(1898 COLUMBIA CATALOG)

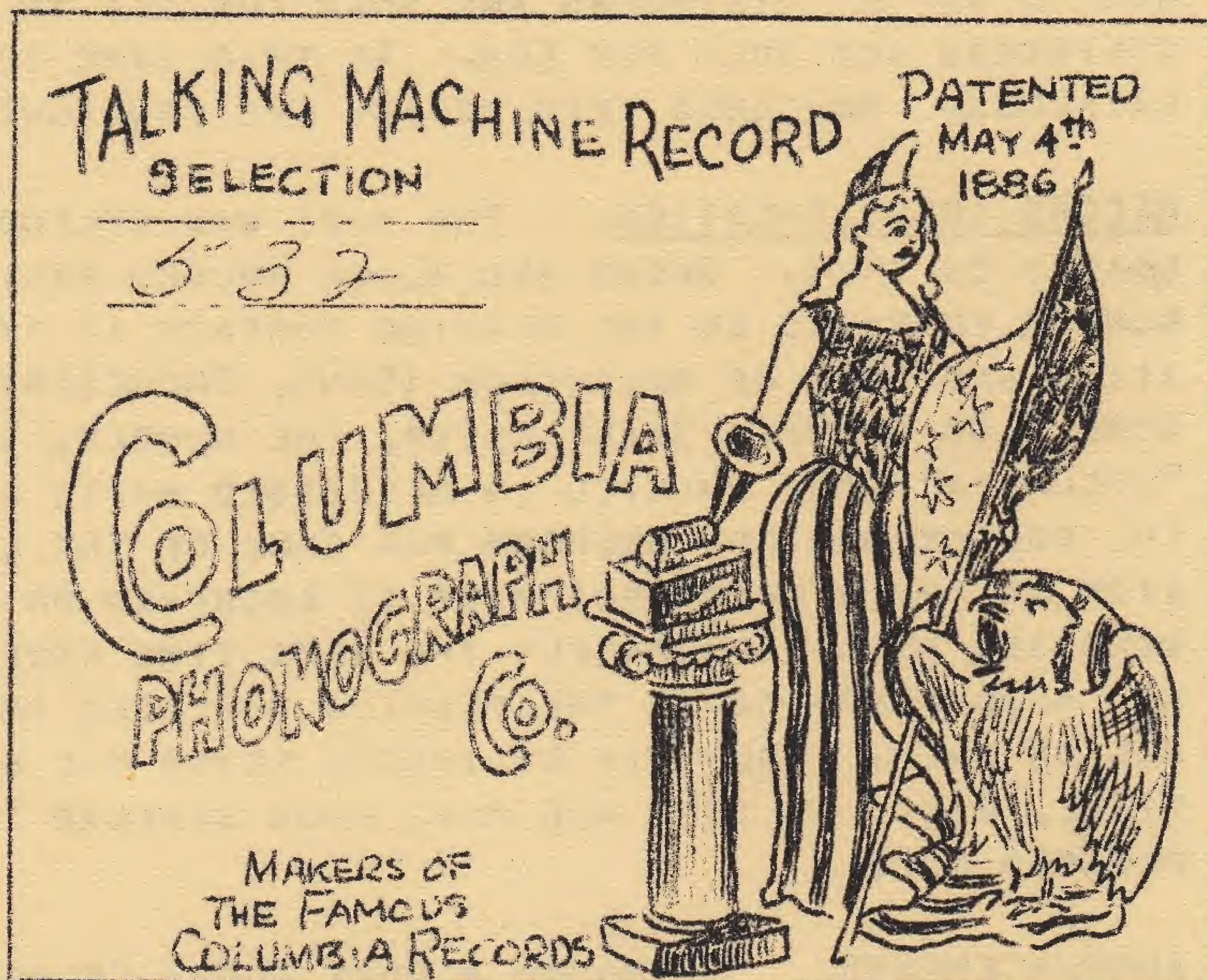
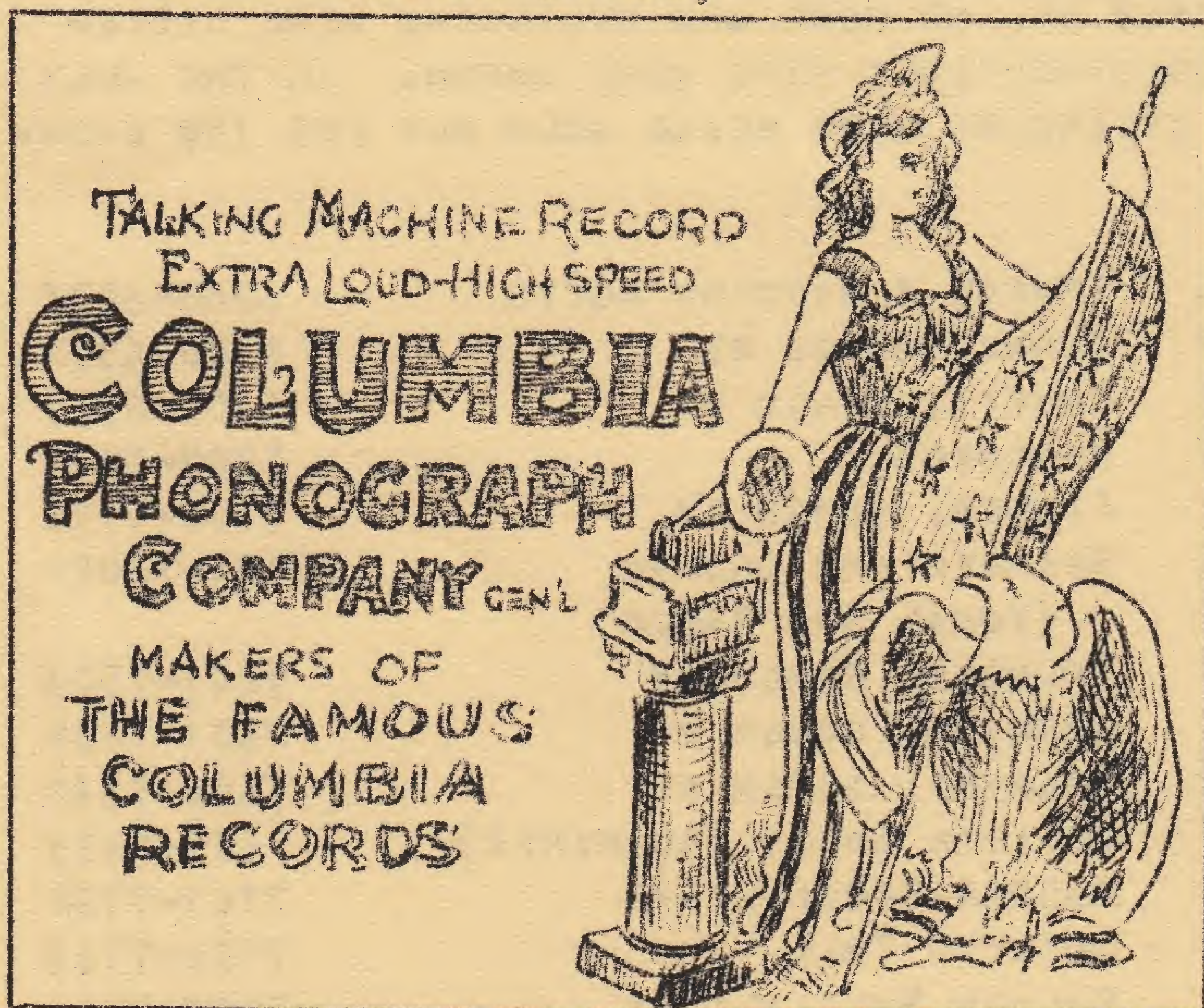
WHICH A CATALOG HAS

FAMILIAR ARTISTS SUCH AS VESS OSSMAN, GEORGE GASKIN, ARTHUR COLLINS, DAN QUINN, J. W. MYERS, EDWARD M. FAVOR, LEN SPENCER, GEORGE JOHNSON, RUSSEL HUNTING, AND OTHERS ARE LISTED.

1898 CATALOG. IN 1898 THE BLOCK-NUMBERING SYSTEM WAS STILL IN USE, BUT IN EACH BLOCK THERE ARE MANY MISSING NUMBERS. PROBABLY THESE MISSING SELECTIONS WERE RELEASED SOMETIME AFTER THE 1896 CATALOG WAS PRINTED AND WERE NOT POPULAR ENOUGH TO WARRANT CARRYING IN THE 1898 ONE. MANY CATEGORIES APPEARING IN THE 1896 CATALOG HAD BEEN DISCONTINUED ENTIRELY BY 1898, FOR EXAMPLE: MARCHES BY SOUSA 1-11; MISCELLANEOUS MARCHES 51-69; ISSLER'S ORCHESTRA 2501-2508; CLARINET SOLOS 3001-3008; BANJO DUETS 3901-3903; VOCAL SELECTIONS BY EDWARD M. FAVOR 6501-6530; SONGS BY RUSSELL HUNTING 7801-7808; RECITATIONS BY BANGS 9501-9510. THESE ARE JUST SOME OF THE CATEGORIES THAT WERE DROPPED, MANY OTHERS WERE ALSO OMITTED FROM THE 1898 CATALOG. THE BLOCKS OF NUMBERS OF SOME OF THESE GROUPS THAT WERE DROPPED WERE REASSIGNED TO OTHER TYPES OF SELECTIONS, FOR EXAMPLE: 1001-1008 WERE BY THE WASHINGTON MILITARY BAND IN 1896, WHEREAS IN 1899, 1001-1003 WERE RECITATIONS BY RUSSELL HUNTING.

NUMBERING SYSTEM. THE BLOCK-SYSTEM EXCLUSIVELY WAS USED FROM 1896 (OR PERHAPS A YEAR OR TWO EARLIER) UNTIL 1899 WHEN A CONSECUTIVE ONE WAS BEGUN WITH #31300. BUT FOR SOME YEARS NEW NUMBERS WERE ALSO ADDED TO THE BLOCKS AND EVEN NEW BLOCKS WERE INTRODUCED. PERHAPS COLUMBIA CONTINUED TO USE THE BLOCK AND CONSECUTIVE SYSTEMS CONCURRENTLY FOR AS LONG AS THEY MADE CYLINDERS.

COLUMBIA, AS COMPARED WITH EDISON, APPARENTLY ISSUED MORE CYLINDERS WHICH FAILED TO GAIN POPULARITY, (OR ELSE EDISON CARRIED A LARGE STOCK OF SELECTIONS REGARDLESS OF POPULARITY), BECAUSE MANY SELECTIONS APPEAR IN ONLY ONE COLUMBIA LIST AND THEN ARE DROPPED FROM ALL FUTURE ONES.



(TWO-MINUTE
EARLY STYLE)

BROWN WAX AND MOLDED CYLINDERS. WHITE WAS THE COLOR OF THE FIRST RECORDS, THEN YELLOW AND VARYING SHADES OF BROWN APPEARED. WHEN MOLDED CYLINDERS FIRST APPEARED IN 1902 THEY WERE MADE OF A DARK BROWN WAX, BUT LATER THE COLOR WAS CHANGED TO BLACK BECAUSE THE PUBLIC CONTINUED TO ASSOCIATE THE BROWN COLOR WITH AN INFERIOR TYPE OF CYLINDER. COLUMBIA CLAIMS TO HAVE HAD THE MOLDED CYLINDER IN PRODUCTION BEFORE EDISON, BUT BOTH COMPANIES FIRST ANNOUNCED THESE NEW RECORDS IN THEIR 1902 CATALOGS. UNLIKE EDISON, COLUMBIA CONTINUED TO MAKE SOFT WAX AND MOLDED CYLINDERS CONCURRENTLY. THE FORMER WERE REFER-

RED TO AS "P" CYLINDERS AND SOLD FOR 35¢ IN 1902; THE LATTER WERE CALLED "XP" CYLINDERS AND SOLD FOR 50¢. AT THIS TIME THE TWO TYPES WERE LISTED IN SEPARATE CATALOGS. HOW LONG THIS POLICY WAS CONTINUED HAS NOT YET BEEN DETERMINED.

RECORD IDENTIFICATION. THE SOFT WAX CYLINDERS HAD NO INFORMATION PRINTED OR ENGRAVED ON THEM. BROWN AND BLACK MOLDED CYLINDERS AT FIRST HAD JUST THE CATALOG NUMBER ENGRAVED ON THE PLAYING SURFACE AT THE BEGINNING OF THE RECORD. LATER, THE TITLE AND TYPE OF SELECTION (BAND, ORCHESTRA, ETC.) AND THE WORDS "COLUMBIA RECORD" WERE ALSO SHOWN. STILL LATER, THE NUMBER, TITLE, TYPE OF SELECTION, AND THE NAME "COLUMBIA" WERE PRINTED IN DEPRESSED WHITE LETTERS ON THE FLAT RIM END. HOWEVER, THE POLICY WAS NOT UNIFORM FOR SOME OF THE LATE NUMBERS HAVE NO PRINTED INFORMATION ON THE RIM-END BUT HAVE IT ENGRAVED ON THE PLAYING SURFACE; OTHER CYLINDERS RELEASED AT APPROXIMATELY THE SAME TIME HAVE THE INFORMATION PRINTED ON THE RIM AND ALSO ENGRAVED ON THE PLAYING SURFACE; AND STILL OTHERS HAVE NO INFORMATION AT ALL ON THEM. COLUMBIA CYLINDERS NEVER HAD BEVELLED ENDS; THE ONES WITH PRINTED TITLE, ETC., ON THEM HAD FLAT ENDS SIMILAR TO THE EDISON AMBEROLS, THE OTHERS HAD ROUNDED ENDS.

ANNOUNCEMENTS. ALTHOUGH ALMOST EVERY EDISON CYLINDER THAT IS ANNOUNCED IS IDENTIFIED BY THE WORDS "EDISON RECORD", QUITE A FEW OF THE ANNOUNCED COLUMBIA CYLINDERS, PARTICULARLY IN THE LATER YEARS, MENTION NO COMPANY. BECAUSE THE OFFICES OF THE COMPANY WERE ORIGINALLY LOCATED IN WASHINGTON D. C., THE FIRST CYLINDERS STATE "MADE FOR THE COLUMBIA PHONOGRAPH COMPANY OF WASHINGTON, D. C." RECORDS WITH THIS ANNOUNCEMENT ARE THUS DATED BACK TO 1897 OR EARLIER, BECAUSE IN THAT YEAR THE COMPANY OFFICES WERE MOVED TO NEW YORK. AFTER MOVING, CYLINDERS WERE IDENTIFIED AS "FOR THE COLUMBIA PHONOGRAPH COMPANY OF NEW YORK CITY." AFTER THE COMPANY OPENED BRANCHES IN PARIS AND IN LONDON, RECORDS WERE ANNOUNCED "FOR THE COLUMBIA PHONOGRAPH COMPANY OF NEW YORK AND PARIS", OR ".....OF NEW YORK AND LONDON." WHY THESE TWO DIFFERENT FORMS WERE BOTH USED REMAINS UNEXPLAINED. THE LATEST TYPE OF COMPANY IDENTIFICATION ARE THE WORDS "COLUMBIA RECORD" FOLLOWING THE ARTIST'S NAME. MANY OF THE LAST SELECTIONS RELEASED BY COLUMBIA CONTAIN NO MENTION OF THE COMPANY.

LAST CYLINDERS. IN THE JANUARY 1909 SUPPLEMENT ARE LISTED THE LAST CONSECUTIVELY NUMBERED "XP" CYLINDERS. THE HIGHEST NUMBER THAT APPEARS IS 33303. IN THE FEBRUARY, MARCH, AND APRIL SUPPLEMENTS WAX RECORDS WERE LISTED FOR SALE, BUT EXCEPT FOR A SPECIAL SERIES OF "XP" CYLINDERS RELEASED IN APRIL AND NUMBERED IN THE 40000'S, THESE WERE THE SIX-INCH LONG "BC" RECORDS (CF. BELOW FOR DISCUSSION OF "BC" CYLINDERS). THE SPECIAL SERIES 40554-40562 CONSISTED OF ELEVEN POLITICAL SPEECHES BY PRESIDENT TAFT. FROM MAY 1909 ON, NO MORE WAX CYLINDERS WERE LISTED IN THE MONTHLY SUPPLEMENTS, ONLY THE INDESTRUCTIBLE TYPE WERE SHOWN. IN THE JULY SUPPLEMENT IS THE NOTICE THAT ALL "XP" CYLINDERS WERE BEING SOLD OUT FOR 15¢ EACH.

CATEGORIES.

DEBS, SPEECH BY	466	EMMETT & HARDING DUETS	6000-6006
SOUSA'S BAND	500-538	DENNY, SONGS BY	6300-6377
HUNTING, RECITATIONS	1000-1003	EMMETT, SONGS BY	6600-6629
GILMORE'S BAND	1500-1671	PARODIES	7000-7005
GILMORE'S BRASS BAND	2700-2714	FISHER, SONGS BY	7100-7195
CORNET DUETS	2800-2815	SPENCER AND OSSMAN	7200A-7200K
CLARINET SOLOS	3400-3420	(VOCAL AND BANJO)	
CORNET SOLOS	3700-3717	SPENCER, SONGS BY	7201-7503
BUGLE SOLOS	3768-3769	JOHNSON, SONGS BY	7601-7604
BANJO SOLOS	3800-3863	ADAMINI, SONGS BY	7650-7668
GASKIN, SONGS BY	4000-4282	MEXICAN SONGS (ADAMINI?)	7669-7693
PORTER, SONGS BY	4500-4675	GOLDEN SPECIALTIES	7701-7704
QUINN, SONGS BY	5000-5360	SPENCER TRIO	7705-7708
MYERS, SONGS BY	5600-5850	GOLDEN SPECIALTIES	7709-7721

ITALIAN SONGS	7759-7770	COLUMBIA ORCHESTRA	15000-15505
HUNTING, SONGS BY	7800-7850	PICCOLO SOLOS	23500-23536
YODLE SONGS--LE MAIRE	8000-8002	ZITHER SOLOS	23900-23922
YODLE SONGS--LIPP	8100-8102	ALEXANDER, SONGS BY (?)	24000-24013
GERMAN SONGS	8200-8228	VOCAL & WHISTLING DUET	25000-25001
DUTCH SONG	8300	HEBREW SONGS	26500-26542
SPENCER AND HARDING DUET	8400-8421	VIOLIN SOLOS	27000-27014
HARDING, SONGS BY	8800-8869	BARITONE SOLOS	27500-27508
YODLE SONGS--WATSON	8900-8916	HEBREW QUARTET	28000-28005
MALE QUARTET	9000-9071	TROMBONE SOLOS	28500-28505
BEGUE, FRENCH SONGS BY	9100-9109	BARITONE SOLOS	29000-29003
VOCAL TRIO, MIXED VOICES	9341-9353	TUBA SOLO	29200
CASEY RECORDS BY HUNTING	9600-9657	BARITONE SOLOS	29300-29305
AUCTIONEER RECORDS	10000-10015	HUNGARIAN SONGS	30000-30002
DUTCH DIALECT	10300-10317	HAWAIIAN SONGS	30200-30201
GERMAN RECITATIONS	10400-10404	SWEDISH SONGS	30300-30304
TALKS, GEO. GRAHAM	10501-10504	VAUDEVILLE	30400-30410
TALKING RECORDS	11000-11105	POLISH SONGS	30600-30604
XYLOPHONE SOLOS	12000-12020	COLLEGE SONGS, QUARTET	30800-30809
ORCHESTRA BELLS	12500-12518	VOCAL SOLOS	30900-30901
WHISTLING	12600-12653	GERMAN SONGS	31100-31102
SAXOPHONE SOLOS	12700-12702	RUSSIAN SONGS	31200-31206
BUGLE, FIFE AND DRUM	12800-12804	CONSECUTIVE NUMBERING	31300-33303
IMPERIAL MINSTRELS	13000-13010	BLOCKS OF FOREIGN NUMBERS	
UNCLE JOSH--STEWART	14000-14032	AND SPECIAL SERIES	34000 UP

IF IT WAS DIFFICULT TO DETERMINE IN A FEW CASES WHAT EDISON HAD IN MIND FOR THE VARIOUS CATEGORIES OF HIS BLOCK-NUMBERED SELECTIONS, IT WAS EVEN MORE DIFFICULT TO WORK THEM OUT FOR COLUMBIA. SOME OF THE DIFFICULTY ARISES FROM THE FACT THAT COLUMBIA CATALOGS ARE LESS COMMON THAN EDISON'S AND THUS MORE OF THE SELECTIONS REMAIN UNIDENTIFIED. ANOTHER REASON IS FOUND IN AN EARLY CATALOG WHERE IT IS STATED THAT THE COMPANY HAD A GREAT STOCK OF SELECTIONS THAT COULD BE OBTAINED IF ONE WROTE FOR THEM, THESE BEING NOT POPULAR ENOUGH TO LIST IN THE CATALOGS. UNDOUBTEDLY THESE SELECTIONS WERE ASSIGNED CATALOG NUMBERS WHEN THEY WERE MADE, BUT BECAUSE THEY WERE UNLISTED THEY MAY NEVER BE IDENTIFIED. PROBABLY THE MOST IMPORTANT FACTOR IN DETERMINING WHAT WAS INTENDED TO BE INCLUDED IN EACH BLOCK IS THE FACT THAT BETWEEN 1899 AND 1906 ARTIST'S NAMES WERE NOT GIVEN FOR VOCAL SELECTIONS, ONLY THE TYPE OF VOICE (BARITONE, TENOR, ETC.). THUS, EVEN WHEN THE CATALOGS ARE AVAILABLE, THE PROBLEM IS NOT COMPLETELY SOLVED. AN INTERESTING ASIDE HERE IS THE REASON FOR OMITTING THE ARTIST'S NAMES. IT IS SAID THAT THE EARLY RECORDING ARTISTS DID NOT WISH TO HAVE THEIR NAMES ASSOCIATED WITH THIS NEW INDUSTRY BECAUSE THEY WERE AFRAID IT WOULD DETRACT FROM THEIR REPUTATIONS.

ANOTHER QUESTION THAT COMES UP IS WHETHER OR NOT ALL OF THE SELECTIONS WITHIN EACH BLOCK WERE CONSECUTIVELY NUMBERED. IN THE CASE OF SONGS BY MYERS (5601-5850) THEY WERE NOT. WITHIN THE BLOCK WERE SUBGROUPS OF RECORDS ACCORDING TO THE NATURE OF THE SONG. FOR EXAMPLE, 5601-5640 WERE DESCRIPTIVE AND OPERATIC, 5701-5708 WERE BALLADS, AND 5751-5753 WERE COMIC SONGS. THUS, BECAUSE THERE IS A GAP BETWEEN 5640 AND 5701 DOES NOT NECESSARILY MEAN THAT THE SELECTIONS ARE UNIDENTIFIED BUT COULD MEAN THAT THE SUBGROUP WITHIN THE BLOCK WAS NEVER COMPLETELY FILLED. THIS APPEARS TO BE THE CASE IN THE MYERS GROUP, BUT WITH SOME OF THE OTHER BLOCKS THERE IS NO APPARENT REASON FOR GAPS BETWEEN SELECTIONS AND IT MUST BE ASSUMED THEY ARE PRESENT BECAUSE SOME TITLES REMAIN TO BE IDENTIFIED.

GRAND OPERA RECORDS. UNLIKE EDISON, WITH THE SEVERAL GRAND OPERA SERIES THAT WERE NUMBERED DIFFERENTLY THAN THE POPULAR SELECTIONS, COLUMBIA HAD NO SPECIAL NUMBERS



(PREMIER THREE-MINUTE)

POLITICAL SPEECHES. IN A TRADE JOURNAL AN AD APPEARED FOR A CYLINDER RECORDED IN LATIN BY POPE LEO. WITH THE CYLINDER (NUMBER UNKNOWN) ONE RECEIVED A CERTIFICATE TESTIFYING TO THE AUTHENTICITY OF THE RECORD. EUGENE DEBS RECORDED SOME SPEECHES FOR COLUMBIA, THE ONE IN THE WRITER'S COLLECTION BEING #466.

REASON FOR BLOCKS. ANGUS JOSS HAS SUGGESTED THAT COLUMBIA WAS INTERESTED IN GIVING THE PUBLIC THE IMPRESSION THAT THEY HAD A HUGE STOCK OF CYLINDERS. CONSEQUENTLY MANY BLOCKS WERE SET UP BUT ONLY A FEW NUMBERS WERE EVER ISSUED IN EACH ONE. THUS, GLANCING THROUGH A CATALOG AND SEEING SELECTIONS NUMBERED FROM 500 TO 200,000, ONE MIGHT ASSUME THAT THE COMPANY MAINTAINED A TREMENDOUS INVENTORY.

(PORTION OF "GRAND" LABEL)

Grand Record No. 31633

Selection

March

This record, made by the...

Columbia Phonograph Co.

especially for the

GRAPHOPHONE GRAND.

PERFECTION OF SOUND REPRODUCTION

FULL VOLUME. NATURAL TONE.

MUSIC with all the charm as well as

... power of the original

THE VOICE, living and real, with all its natural strength and beauty.

THE MARVELOUS TALKING MACHINE, THE GREATEST ACHIEVEMENT OF THE ART.

FOR THIS TYPE OF RECORD. OPERATIC TITLES WERE INCLUDED AMONG THE OTHERS, E.G., #32363 PROLOGO PAGLIACCI BY T. PARVIS.

FOREIGN RECORDINGS. MANY FOREIGN-LANGUAGE SELECTIONS WERE INCLUDED AMONG THE CONSECUTIVELY NUMBERED DOMESTIC ONES, BUT OTHERS WERE ASSIGNED SPECIAL BLOCKS EVEN AFTER 1899. CYLINDERS RECORDED OUTSIDE THE UNITED STATES IN THE COLUMBIA STUDIOS IN PARIS, LONDON, AND OTHER CITIES WERE ISSUED SPECIAL NUMBERS: THE 200,000'S WERE RECORDED IN LONDON, 60,000'S IN ROME, AND THE 34,000'S IN PARIS. THE 65,000 SERIES CONSISTS OF SONGS IN HEBREW, EXCEPT FOR #65000 WHICH IS A POPULAR SONG BY MURRAY (IN DEAR OLD CALIFORNIA'S SUNNY DELLS)!!!

SPECIAL SERIES. AS NOTED ABOVE, A SPECIAL GROUP WAS ALSO ASSIGNED TO PRESIDENT TAFT FOR A SERIES OF

SELECTION NO.

33005

OXFORD CYLINDER RECORD

(SEARS-ROEBUCK OXFORD)

"Busy-Bee"

RECORD

FOR SWEETNESS AND
CLEARNESS OF TONE



O'Neill-James Co.

185 DEARBORN STREET
CHICAGO ILLINOIS

BUSY BEE CYLINDERS. BUSY BEE RECORDS WERE MADE BY COLUMBIA FOR DISTRIBUTION BY THE O'NEILL-JAMES COMPANY OF CHICAGO. THEY WERE SLIGHTLY LARGER IN DIAMETER THAN THE STANDARD TWO-MINUTE RECORDS AND THEREFORE COULD BE PLAYED ONLY ON THE BUSY BEE MACHINES. THE MACHINE AND THE RECORDS WERE GIVEN AS PREMIUMS TO THOSE WHO PURCHASED CERTAIN ITEMS FROM THE O'NEILL-JAMES COMPANY. THE CYLINDERS WERE BLACK, MOLDED AND HAD THE NUMBER, TITLE, AND WORDS "BUSY BEE" PRINTED ON THE RIM END. AN ANNOUNCEMENT GAVE THE TITLE AND NAME OF THE ARTIST BUT DID NOT MENTION A COMPANY NAME. SPECIAL NUMBERS, DIFFERING FROM THE COLUMBIA ONES FOR THE SAME SELECTION, WERE ASSIGNED.

INDESTRUCTIBLE RECORDS. BETWEEN 1908 AND 1912 COLUMBIA DISTRIBUTED THESE CYLINDERS. FOR DETAILS REGARDING THEM REFER TO THE NEXT SECTION.

PREMIER CYLINDERS. BETWEEN 1907 AND 1909 COLUMBIA MADE SIX-INCH LONG, TWO-INCH DIAMETER "BC" (OR PREMIER) CYLINDERS. THEY HAD THE STANDARD 100 GROOVES PER INCH AND THUS PLAYED FOR APPROXIMATELY THREE MINUTES. THESE RECORDS WERE NUMBERED IN THE 72500'S AND 85000'S. THE LAST ONE APPEARED IN APRIL 1909. IN ADDITION TO POPULAR SELECTIONS THERE WERE A GROUP OF GRAND OPERA TITLES BY DAVID BISPHAM, ANTON VAN ROOY, AND OTHERS ON THESE CYLINDERS. THE GRAND OPERA SELECTIONS WERE REFERRED TO AS "TWENTIETH CENTURY CLASSICS" AND SOLD FOR 75¢ INSTEAD OF 50¢ AS DID THE POPULAR "BC'S". THESE RECORDS HAD THE USUAL INFORMATION PRINTED ON THE RIM-END IN WHITE LETTERS AND THE FEW IN OUR COLLECTION ARE NOT ANNOUNCED. THE ARRIVAL OF THE FOUR-MINUTE RECORD IN 1908 SOON DOOMED THESE FRAGILE THREE-MINUTE ONES.

FOUR-MINUTE WAX. COLUMBIA MADE NO FOUR-MINUTE WAX CYLINDERS.

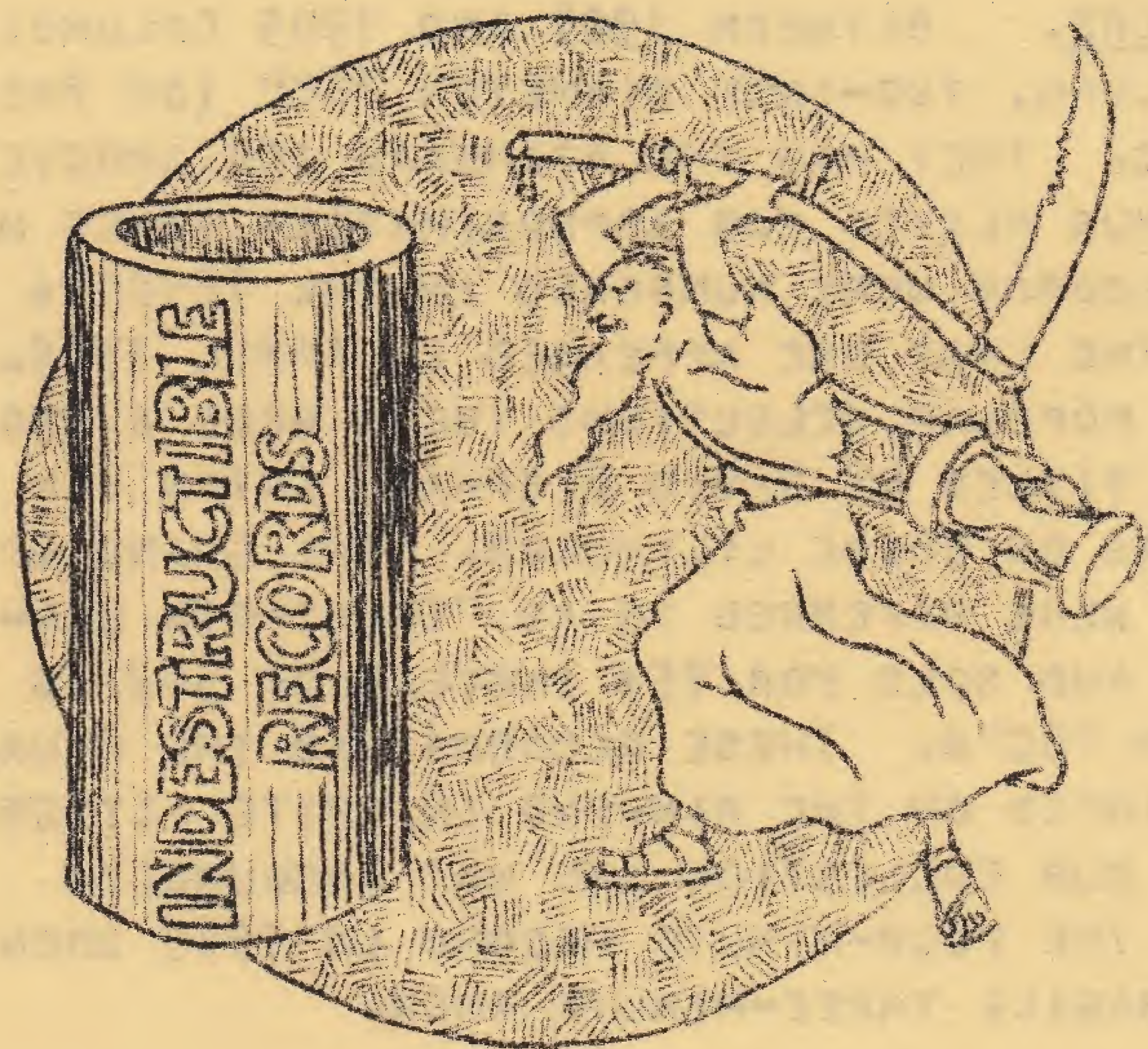
GRAND CYLINDERS. FIVE-INCH DIAMETER CYLINDERS WERE DEVELOPED BY AN EMPLOYEE OF THE COLUMBIA COMPANY. THE NAME "GRAND" WAS GIVEN TO THEM. AS IN THE CASE OF EDISON'S CONCERT RECORDS, THE GRANDS AT FIRST HAD SPECIAL NUMBERS, BUT LATER ONE INSERTED THE LETTER "G" IN FRONT OF THE CATALOG NUMBER OF A STANDARD CYLINDER IN ORDER TO OBTAIN A GRAND OF THE SELECTION DESIRED. ALL OF THESE RECORDS WERE OF BROWN WAX, HAD THE USUAL ANNOUNCEMENT, AND HAD NO PRINTED INFORMATION ON THEM. NONE WERE MADE BY THE MOLDED PROCESS.

SEARS, ROEBUCK RECORDS. COLUMBIA CYLINDERS WERE SOLD IN THE SEARS, ROEBUCK CATALOGS UNDER THE NAME "OXFORD". (THIS SAME NAME WAS ALSO USED LATER TO REFER TO THE INDESTRUCTIBLE CYLINDERS SOLD BY SEARS.) THE CATALOG NUMBERS WERE THE SAME EXCEPT THAT A "5" WAS PREFIXED.

♫ ♫ ♫ ♫ ♫ ♫ ♫
COLUMBIA
GOLD MOULDED
INDESTRUCTIBLE
CYLINDER RECORD
35¢

FITS ANY CYLINDER MACHINE AND LASTS FOREVER
NEVER WEARS OUT - NEVER BREAKS
PUREST, CLEAREST, MOST BRILLIANT TONE
UNAFFFECTED BY ANY CLIMATE - WET OR DRY, HOT OR COLD
COLUMBIA PHONOGRAPH COMPANY GENL
NEW YORK





**MAY
1908**

(DRAWING ON CATALOG COVER)

DISCONTINUED HANDLING ALL CYLINDERS. FROM 1912 UNTIL 1922 WHEN PRODUCTION CEASED, THE COMPANY AGAIN DISTRIBUTED THEM. THE NAME, HOWEVER, WAS CHANGED TO FEDERAL AFTER 1917.

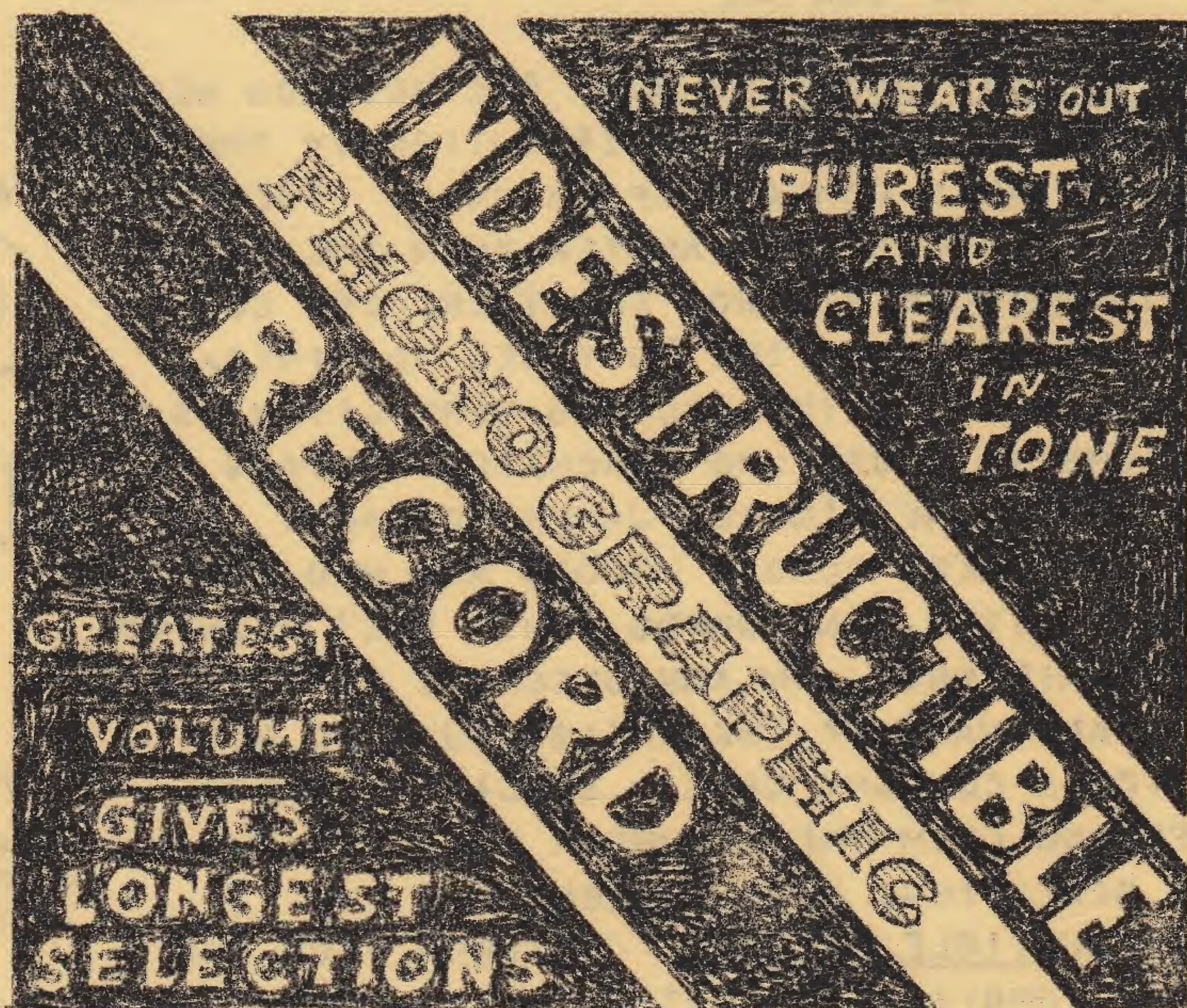
TWO-MINUTE RECORDS. TWENTY-SIX TWO-MINUTE SELECTIONS COMPRISED THE INITIAL LIST WHICH APPEARED IN NOVEMBER 1907. AS WAS THE CUSTOM, THE FIRST NUMBERS WERE BAND AND ORCHESTRA TITLES. APPARENTLY THE INTENTION WAS TO USE A BLOCK-SYSTEM BECAUSE GAPS WERE LEFT BETWEEN #575, THE LOWEST, AND #660, THE HIGHEST NUMBER ISSUED IN NOVEMBER. WHY #575 WAS CHOSEN FOR THE FIRST NUMBER, INSTEAD OF #1 OR #101 HAS NOT YET BEEN EXPLAINED. NUMBER 663 WAS THE FIRST NUMBER IN THE DECEMBER LIST AND FROM THEN ON THE SELECTIONS WERE CONSECUTIVELY NUMBERED. BY APRIL, 1911 APPROXIMATELY 800 DIFFERENT TITLES HAD APPEARED IN THEIR CATALOGS. THE LAST SELECTION THAT HAS BEEN IDENTIFIED IS #1569. IF THIS IS INDEED THE LAST NUMBER, AND THE COMPANY CONTINUED TO RELEASE NEW TITLES UNTIL THEY WENT OUT OF BUSINESS, VERY, VERY FEW NEW TITLES MUST HAVE BEEN ISSUED EACH YEAR BETWEEN 1911 AND 1922.

FOUR-MINUTE RECORDS. THE FIRST FOUR-MINUTE INDESTRUCTIBLE CYLINDERS WERE LISTED IN THE JANUARY 1910 SUPPLEMENT, BEGINNING WITH #3001. THE HIGHEST NUMBER THAT HAS BEEN IDENTIFIED TO DATE IS #3524. ALL OF THE FOUR-MINUTE CYLINDERS HAD THE USUAL INFORMATION PRINTED ON THE FLAT RIM-END, WERE UNANNOUNCED, AND WERE CONSECUTIVELY NUMBERED.

INDESTRUCTIBLE RECORD COMPANY
(1907-1922)

GENERAL DESCRIPTION. IN 1907 IN ALBANY, NEW YORK THIS COMPANY BEGAN MANUFACTURING CYLINDER RECORDS. ITS CYLINDERS WERE BLACK CELLULOID WITH A CARDBOARD FILLER AND METAL RINGS INSIDE. THE CATALOG NUMBER, TITLE, ARTIST, AND PATENT DATE (JULY 29, 1902) WERE PRINTED ON THE FLAT RIM-END. THE METAL RINGS WERE DEVISED TO HELP PREVENT THE RECORD FROM SHRINKING DURING ITS MANUFACTURE. A FEW RECORDS WERE MADE OF BLUE CELLULOID BECAUSE OF AN ERROR AT THE FACTORY SUPPLYING THE CELLULOID. AS FAR AS IS KNOWN, NONE OF THE RECORDS WAS ANNOUNCED. INITIALLY, ONLY TWO-MINUTE CYLINDERS WERE SOLD, BUT BEGINNING IN JANUARY 1910, FOUR-MINUTE ONES WERE ALSO PRODUCED.

DISTRIBUTION. AT FIRST THE COMPANY DISTRIBUTED ITS OWN RECORDS, BUT THEN IN 1908 THEY WERE SOLD THROUGH COLUMBIA OUTLETS. THIS CONTINUED UNTIL 1912 WHEN COLUMBIA



FOREIGN AND SPECIAL SERIES. NO SPECIAL SERIES OF GRAND OPERA OR CONCERT TITLES WAS ISSUED, EITHER IN TWO- OR FOUR-MINUTE CYLINDERS. THE ONLY FOREIGN SERIES IDENTIFIED TO DATE IS A BRITISH ONE WITH THE SELECTIONS NUMBERED IN THE 6000'S AND 7000'S FOR THE TWO- AND FOUR-MINUTE RECORDS, RESPECTIVELY.

OXFORD INDESTRUCTIBLE. UNDER THE NAME OXFORD, SEARS, ROEBUCK AND COMPANY SOLD INDESTRUCTIBLE CYLINDERS. THE SAME NUMBERS THAT APPEAR IN THE INDESTRUCTIBLE CATALOGS WERE USED.

NUMBERING.

TWO-MINUTE:

POPULAR DOMESTIC 575-1465
BRITISH 6000'S

FOUR-MINUTE:

POPULAR DOMESTIC 3001-3524
BRITISH 7000'S



(TWO-MINUTE EVERLASTING)

IES AND FINANCIAL PROBLEMS THE COMPANY WENT OUT OF BUSINESS IN 1913.

CATALOGS. THREE CATALOGS OF THIS COMPANY HAVE BEEN LOCATED TO DATE. ODDLY ENOUGH EACH ONE HAD MANY OF THE SELECTION DESCRIPTIONS CUT OUT, POSSIBLY FOR PASTING ON THE RECORD BOXES. WHY THIS APPEARS TO HAVE BEEN COMMON PRACTICE WITH THE EVERLASTING CATALOGS, BUT NOT WITH OTHER COMPANY'S THAT WE HAVE SEEN, REMAINS TO BE EXPLAINED.

TWO-MINUTE RECORDS. NO. 201 WAS THE FIRST TWO-MINUTE SELECTION IN THE EVERLASTING CATALOG. THESE CYLINDERS WERE



(OXFORD INDESTRUCTIBLE)

U. S. PHONOGRAPH COMPANY
(1908-1913)

GENERAL DESCRIPTION. RECORDS MADE BY THIS COMPANY WERE TERMED EVERLASTING AND WERE PRODUCED IN CLEVELAND, OHIO. TWO-MINUTE CYLINDERS WERE FIRST MADE IN 1908 AND FOUR-MINUTE IN 1909. THEY WERE OF BLACK CELLULOID WITH A FILLER OF CARDBOARD IMPREGNATED WITH A RUBBERY COMPOSITION. THE TITLE, NUMBER, AND PATENT DATE (DECEMBER 11, 1906) WERE IMPRESSED INTO THE RIM-END AND SOME, BUT NOT ALL, HAD THE ARTIST'S NAME. WHITE PAINT ORIGINALLY MADE THIS INFORMATION EASY TO READ, BUT IN MOST OF THE RECORDS NOW SEEN THE PAINT HAS WORN OFF AND IDENTIFICATION IS VERY DIFFICULT. EVIDENTLY THE FILLER WAS ATTRACTIVE TO MICE AND RATS BECAUSE MANY CYLINDERS BEAR EVIDENCE OF THEIR TEETH. BECAUSE OF PATENT DIFFICULT-



MFG. BY
THE U.S. PHONOGRAPH CO.
(FOUR-MINUTE EVERLASTING)

U.S. Grand Opera

(EVERLASTING GRAND OPERA)

AND FOUR-MINUTE CYLINDERS AND WERE GIVEN SPECIAL NUMBERS BETWEEN 5000 AND 37000.

MAIL-ORDER COMPANIES. MONTGOMERY WARD AND C. S. WILLIAMS LISTED EVERLASTING RECORDS IN THEIR CATALOGS. THE NUMBERS OF THE SELECTIONS WERE THE SAME AS IN THE U. S. CATALOGS BUT THE CYLINDERS WERE REFERRED TO AS LAKESIDE BY WARD.

LAMBERT COMPANY
(1901-1905)

GENERAL DESCRIPTION. ALTHOUGH LAMBERT WAS NOT THE FIRST TO DESCRIBE THE MANUFACTURE OF CELLULOID CYLINDERS, HE WAS THE FIRST TO PLACE SUCH RECORDS ON THE MARKET IN THE UNITED STATES. PRODUCTION OF THEM WAS CARRIED ON IN CHICAGO FROM 1901 TO 1905. THE CYLINDERS WERE OF VARYING SHADES OF PINK, WITH SOME BEING ALMOST WHITE. NO FILLER WAS USED IN MOST OF THEM, BUT SOME HAVE RIBS INSIDE. BLACK RECORDS WITH AND WITHOUT FILLERS WERE ALSO MADE. THEY MADE TWO-MINUTE CYLINDERS ONLY.

IDENTIFICATIONS. ALL HAVE THE CATALOG NUMBER AND TITLE PRINTED ON THE RIM-END IN BLACK INK. ON THE RECORDS SEEN, THE LOWER NUMBERS, WITH A PATENT DATE OF MARCH 20, 1900, HAVE THIS PRINTED ON ALSO; HIGHER NUMBERS HAVE A LATER PATENT DATE, JULY 29, 1902, EMBOSSED RATHER THAN PRINTED. SOME OF THE LATER SELECTIONS ALSO HAVE THE NAME OF THE ARTIST ON THE RIM-END.



INDESTRUCTIBLE
CYLINDER RECORD

MONTGOMERY WARD & CO.
SOLE DISTRIBUTORS

(LAKESIDE)

CONSECUTIVELY NUMBERED, WITH #525 BEING THE HIGHEST IDENTIFIED UP TO THE PRESENT TIME.

FOUR-MINUTE RECORDS. FOUR-MINUTE NUMBERING BEGAN WITH #1001 AND THE SELECTIONS WERE CONSECUTIVELY NUMBERED UP TO #1640.

NUMBERING.

TWO-MINUTE:

POPULAR DOMESTIC 201-525

GRAND OPERA AND FOREIGN 5000-8000

FOUR-MINUTE:

POPULAR DOMESTIC 1001-1640

GRAND OPERA AND FOREIGN 21000-37000

SPECIAL SERIES. GRAND OPERA AND FOREIGN

LANGUAGE RECORDS WERE ISSUED IN BOTH TWO-

ANNOUNCEMENTS. ALL OF THE MORE THAN 100 LAMBERT CYLINDERS HEARD HAVE BEEN ANNOUNCED, BUT THE EARLIER ONES DO NOT MENTION THE ARTIST BY NAME, GIVING ONLY THE TITLE AND THE WORDS "...FOR THE LAMBERT COMPANY OF CHICAGO". HIGHER NUMBERED SELECTIONS USUALLY GIVE BOTH THE ARTIST'S NAME AND TITLE OF THE SELECTION, FOLLOWED BY THE WORDS "LAMBERT RECORD". SOME CYL-

INDERS DO NOT MENTION THE NAME OF THE COMPANY.

NUMBERING. TO THE PRESENT TIME, ONLY A 1903 CATALOG HAS BEEN OBTAINED AND MANY NUMBERS REMAIN UNIDENTIFIED. THUS THE NUMBERING SYSTEM HAS NOT BEEN COMPLETELY WORKED OUT. THE LOWEST NUMBER IS #101 AND THE HIGHEST, #1053, OF THE SELECTIONS SO FAR IDENTIFIED. WHETHER OR NOT A BLOCK-SYSTEM, OR A CONSECUTIVE ONE WAS USED IS NOT CERTAIN. AT PRESENT IT APPEARS THAT AT FIRST THE FORMER WAS USED AND THEN LATER BEGINNING WITH #500, ALL SELECTIONS WERE NUMBERED CONSECUTIVELY. FOREIGN SELECTIONS WERE INTERSPERSED AMONG THE DOMESTIC ONES LATER BUT WERE GIVEN BLOCKS INITIALLY. NO OPERA TITLES HAVE BEEN IDENTIFIED, BUT AN ARTIST NAMED FRANCISCO IS SHOWN IN THE CATALOG.

CONCERT CYLINDERS. ALTHOUGH EDISON GAVE THE NAME CONCERT TO HIS FIVE-INCH CYLINDERS, LAMBERT ALSO USED IT INSTEAD OF DEVISING A SPECIAL NAME FOR THEM, AS DID COLUMBIA. THESE WERE THE ONLY INDESTRUCTIBLE FIVE-INCH CYLINDERS MADE. IN THE 1903 CATALOG THESE CYLINDERS ARE ALL NUMBERED IN THE 5000's. MOST OF THE SELECTIONS WERE POPULAR ONES BUT A FEW WERE OPERATIC TITLES SUNG BY DEGORGOSA. SOME OF THESE CYLINDERS WERE BLACK AND SOME WERE PINK. NONE THAT WE HAVE SEEN HAD ANY FILLER. THE CATALOG NUMBER, TITLE, AND ARTIST ARE PRINTED AND THE 1902 PATENT DATE EMBOSSED ON THE RIM-END.

MISCELLANEOUS AMERICAN COMPANIES
(PRE--1895)

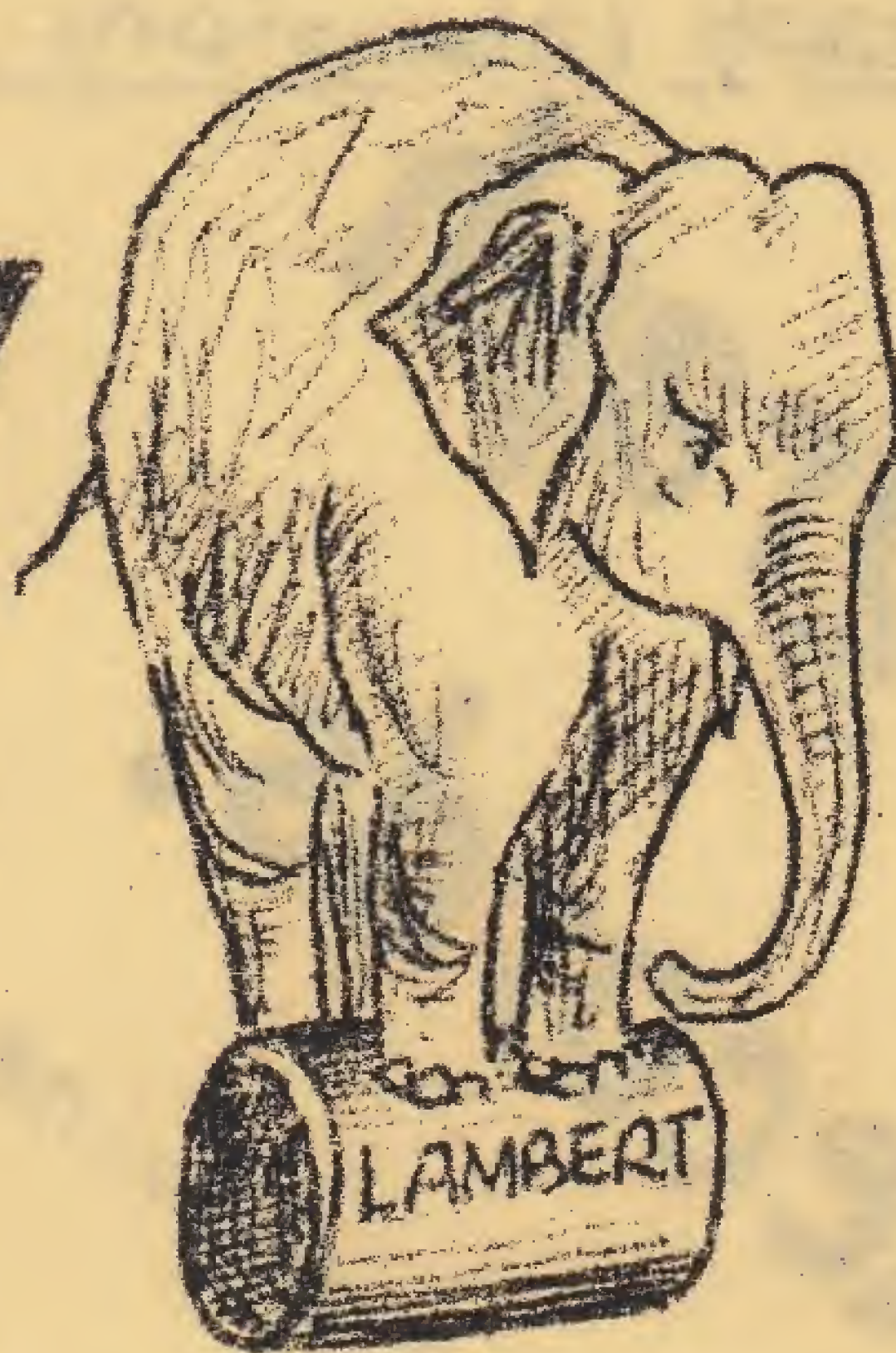
ALL OF THE CYLINDERS MADE BY THESE EARLY COMPANIES THAT HAVE BEEN SEEN ARE BROWN WAX AND WITHOUT ANY INFORMATION EMBOSSED OR ENGRAVED ON THE RECORDS THEMSELVES. AS MENTIONED ABOVE, BOTH COLUMBIA AND EDISON STARTED MAKING CYLINDERS TO SELL TO THE PUBLIC PRIOR TO 1895. SOME OF THE OTHER PRE-1895 COMPANIES ARE THE UNITED STATES
(LAMBERT-ANOTHER STYLE-COMplete LABEL)

No. _____
LAMBERT
EBONY

INDESTRUCTIBLE

RECORD

**For Phonograph and
Graphophone**



DURABLE AS
BLACK AS
SHINES LIKE
WEARS LIKE

EBONY

THE ONLY INDESTRUCTIBLE RECORD
THAT WILL NOT WEAR OUT OR BECOME
ROUGH BY CONSTANT PLAYING.
THESE RECORDS WILL NOT INJURE
A SAPPHIRE. IF THEY GET DIRTY
WASH THEM. THEY WILL
LAST A LIFETIME.

Lambert

No. _____
Indestructible
Record

LAMBERT COMPANY

12 Sherman Street
CHICAGO

MICHAEL CASEY

Taking the Census

Humorous Selection by Russell Hunting

*To insure good results
in reproducing this Record
SPEED TO
120 Revolutions per minute.*

Russell Hunting

*The Record Accompanying
this label was recorded
and tested by*

(UNITED STATES OF NEW JERSEY)

Edison

PHONOGRAPH
AND GRAPHOPHONE

Agency

SAN FRANCISCO
CAL.

PETER BACIGALUPI

(BACIGALUPI LABEL)

PHONOGRAPH COMPANY OF NEW JERSEY, NEW ENGLAND PHONO-
GRAPH COMPANY OF BOSTON, AND THE NEW JERSEY PHONOGRAPH
COMPANY. RECORDS OF THE FIRST TWO COMPANIES ARE IN
THE WRITER'S COLLECTION AND ALTHOUGH THERE IS AN AN-
NOUNCEMENT WHICH GIVES THE TITLE AND ARTIST'S NAME, THE
COMPANY IS NOT MENTIONED. THE NEW ENGLAND CYLINDERS
HAVE A DISTINCTIVE FLATTENED RIM UNLIKE THAT SEEN ON
ANY OTHER AMERICAN-MADE CYLINDER.

POST--1895

GLOBE. THE GLOBE RECORD COMPANY WAS ESTABLISHED BY
THE RECORDING ARTIST J. W. MYER. ITS OFFICES WERE
LOCATED IN NEW YORK CITY. TWO CYLINDERS MADE BY THIS
COMPANY HAVE BEEN HEARD AND ARE BROWN WAX WITH NO INFORMATION PRINTED ON THEM. THEY
ARE BOTH ANNOUNCED, WITH THE ARTIST, SELECTION, AND COMPANY NAME BEING GIVEN.

BACIGALUPI. PETER BACIGALUPI WAS A DISTRIBUTOR FOR EDISON AND COLUMBIA IN SAN
FRANCISCO. BECAUSE OF THE OCCASIONAL DIFFICULTY IN OBTAINING RECORDS FROM THE EAST
HE HIRED ARTISTS TO MAKE RECORDS FOR HIM. BILLY MURRAY WAS ONE OF THE ARTISTS WHO
RECORDED FOR THE BACIGALUPI LABEL. PROBABLY DUBBINGS ALSO WERE MADE OF ORIGINAL
EDISON AND COLUMBIA RECORDS AND WERE SOLD. WHEN THIS COMPANY WAS FOUNDED IS NOT
KNOWN BUT ON ONE OF THE RECORD BOXES IS PICTURED A PRE-1900 MODEL EDISON HOME PHON-
OGRAPH.

BETTINI. MANY FAMOUS PERSONS ARE SAID TO HAVE RECORDED FOR BETTINI IN HIS NEW
YORK STUDIOS BEFORE THE TURN OF THE CENTURY, BUT FEW OF THE CYLINDERS HAVE EVER

Made at Bettini Phonograph Laboratory, 110 Fifth Avenue, N.Y. City

**Bettini
Micro-Phonograph
Records.**

None genuine without signature

J. Bettini

on Record Ticket

(BETTINI LABEL)

FROM
THE KANSAS CITY
TALKING MACHINE CO.

185 DELAWARE ST.
KANSAS CITY MO.

BEEN FOUND. SOME OF THE BETTINI RECORD
LISTS HAVE BEEN PUBLISHED BY AIDA ARTSAY
IN HOBBIES (DECEMBER 1955, AND FEBRUARY,
MARCH, AND JUNE 1956). THE ONLY CYLIN-
DERS OF THIS COMPANY THAT HAVE BEEN SEEN
ARE BROWN WAX WITH THE ARTIST AND SELEC-
TION ANNOUNCED BUT WITH NO MENTION OF THE
COMPANY--NO IDENTIFICATION WAS ON THE RE-
CORDS THEMSELVES. THE DISTINCTIVE LABEL
ON THE BOX IN WHICH THE RECORDS WERE SOLD
IS REPRODUCED

CHICAGO TALKING MACHINE COMPANY. SILAS LEACHMAN, WHO RECORDED A GREAT VARIETY
OF SELECTIONS, IS PROBABLY THIS COMPANY'S BEST-KNOWN ARTIST. THE ONLY CYLINDERS
OF THIS COMPANY THAT HAVE BEEN ACQUIRED ARE BY HIM AND ARE BROWN WAX, WITH NO IN-
FORMATION ON THE RECORDS, BUT WITH AN ANNOUNCEMENT SUCH AS: HEAR DEM BELLS, SONG
BY SILAS LEACHMAN OF CHICAGO.

KANSAS CITY TALKING MACHINE COMPANY. SINCE THE FIRST EDITION OF CYLINDER RECORDS
WAS PRINTED, HARLAND MCWILLIAMS, A KANSAS CITY, MISSOURI COLLECTOR, HAS OBTAINED
SOME VERY INTERESTING INFORMATION ABOUT THIS COMPANY. THE INFORMATION CAME FROM
THE SON OF THE FOUNDER OF THE COMPANY, FROM ONE OF THE COMPANY'S RECORDING ARTISTS,
AND FROM EARLY NEWSPAPERS. FRANK H. WOODBURY FOUNDED THE COMPANY IN 1897. ORIG-
INALLY CYLINDER PHONOGRAPHS AND RECORDS WERE INVOLVED IN THE BUSINESS ONLY AS PRE-
MIUMS TO BE GIVEN AWAY TO PURCHASERS OF A CERTAIN QUANTITY OF CIGARS, ETC. BUT
EVENTUALLY THE RECORDS AND MACHINES OF BOTH EDISON AND COLUMBIA WERE SOLD, WOOD-
BURY HAVING OBTAINED A FRANCHISE GIVING HIM SOLE RIGHTS TO SELL THEM IN A FOUR
STATE AREA.

IN 1898 WOODBURY DECIDED TO ENTER THE BUSINESS OF MAKING CYLINDERS AND HIRED LOCAL
ARTISTS FOR THIS PURPOSE. ONE OF THESE ARTISTS, FROM WHOM SOME OF THIS INFORMA-
TION WAS OBTAINED, MADE WHISTLING SELECTIONS. HE STATES THAT HE REMEMBERS WHIST-
LING INTO FIVE MACHINES AT A TIME AND FOR THIS WORK RECEIVED 11 $\frac{1}{2}$ ¢ PER RECORD.

ONE OF THE COMPANY'S MOST PROMINENT ARTISTS WAS HATTIE NEVADA, WIFE OF MR. WOOD-
BURY. SHE WROTE AND RECORDED TWO OF THEIR MOST POPULAR SONGS, THE LETTER EDGED IN
BLACK AND WHEN THE LEAVES COME DRIFTING DOWN.

THE MAKING OF CYLINDERS WAS DISCONTINUED IN 1901 BECAUSE OF THE COMPETITION OF THE
DISC RECORDS AND BECAUSE THE EXPENSE OF CONVERTING TO THE MOLDED TECHNIQUE FOR DUP-
LICATING CYLINDERS WOULD HAVE BEEN PROHIBITIVE.

ONE CATALOG OF THIS COMPANY HAS BEEN FOUND; IT IS NOT DATED, BUT BECAUSE OF THE
COLUMBIA TITLES ALSO SHOWN IN IT, IT WOULD HAVE TO BE EITHER AN 1898 OR 1899. AP-
PROXIMATELY 1100 KANSAS CITY TALKING MACHINE CO. SELECTIONS ARE LISTED, AS WELL AS
ABOUT THE SAME NUMBER OF COLUMBIA ONES. A BLOCK-NUMBERING SYSTEM IS USED, WITH
THE CATEGORIES AS FOLLOWS:

NATIONAL ORCHESTRA	1-50	ORIGINAL SPECIAL	
MAY C. HYERS--SONGS	200-260	TALKING RECORDS	3111-3328
EDWARD M. FAVOR--SONGS	300-333	TALKING RECORDS BY D.C. BANGS	3501-3527
FLOWER SISTERS' QUARTET	400-416	TALKING RECORDS BY	
FLOWER SISTERS' BRASS QT.	1001-1015	COL. ROBERT INGERSOLL	3601-3618
CORNET SOLOS	1101-1123	UNCLE REMUS SERIES	3719-3732
SYMPHONY ORCHESTRA	1501-1610	CHILDREN'S SERIES	3750-3755
MORRIS MANLEY--SONGS	2500-2562	FAKIR SERIES	3780-3785
CASEY SERIES	2900-2917	HATTIE NEVADA--SONGS	3800-3836

COLUMBIA PHONOGRAPH CO. PARIS

CYLINDRE MOULÉ
EXTRA SONORE

GRAPH-O-phones
CYLINDRES
& DISQUES

(COLUMBIA - FRENCH)



ARTHUR GLADSTONE--SONGS	3800-3836
FRANK BUTTS--SONGS	4200-4354
J. H. MCQUAID--SONGS	4517-4527
YODLING SONGS	4601-4605
THIRD REG'T BAND	5001-5129
JAMES MILITARY BAND	5300-5342
CLARINET SOLOS	5500-5525
PICCOLO SOLOS	6001-6018
CORNET SOLOS	6226-6246
WHISTLING	6300-6322
BANJO	7501-7521
XYLOPHONE	8000-8025
MOZART MALE QUARTET	9201-9222

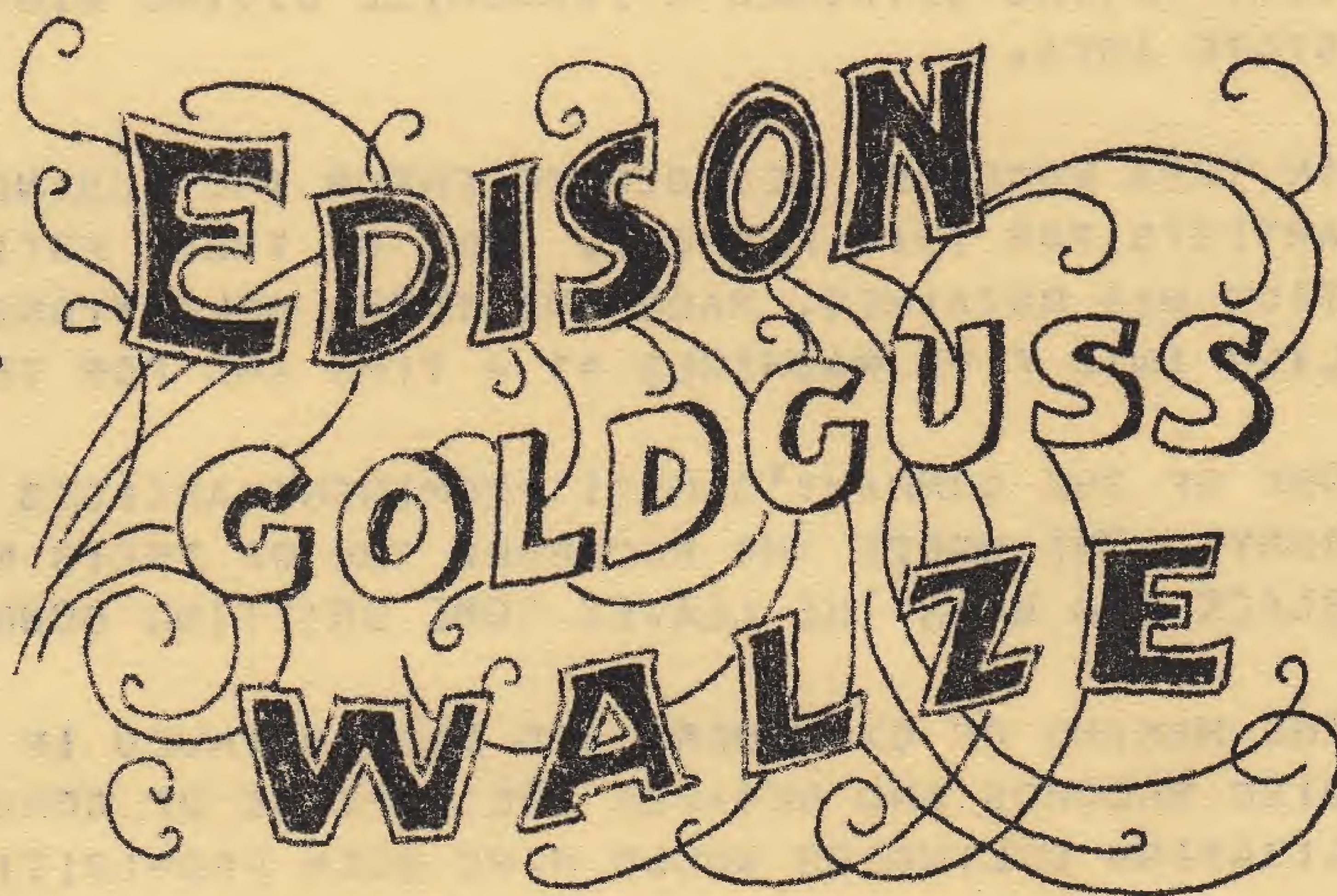
PERFECTION. THE AMERICAN PHONOGRAPH RECORD COMPANY MADE PERFECTION CYLINDERS IN 1900. BOTH STANDARD AND CONCERT-SIZE RECORDS WERE MADE. W. F. HOOLEY WAS PRESIDENT OF THE COMPANY, STEVE PORTER GENERAL MANAGER, AND S. H. DUDLEY SECRETARY-TREASURER. SENOR FRANCISCO WAS ONE OF THEIR RECORDING ARTISTS.

UNIVERSAL PHONOGRAPH COMPANY. THIS COMPANY WAS FOUNDED IN NEW YORK BY JOSEPH W. STERN & CO., A MUSIC PUBLISHER. AMONG THE ARTISTS WHO RECORDED FOR THEM WERE : DIAMOND QUARTET (S. C. PORTER, A. C. CAMPBELL, J. K. REYNARD, AND WILL C. JONES), RUSSELL HUNTING, JOHNNIE CARROLL, GEORGE J. GASKIN, LEN SPENCER, BILLY GOLDEN, ALLEN MAY, MEYER COHEN, LOTTIE GILSON, AND ANNIE HART. APPARENTLY MOST OF THEIR RECORDS WERE SHIPPED ABROAD.

OTHER COMPANIES. THERE ARE OTHER COMPANIES KNOWN TO US BY NAME ONLY, THAT RECORDED CYLINDERS IN THE UNITED STATES. THEY ARE LEEDS, "B AND R", AND BIGELOW AND BROWN. UNDOUBTEDLY THERE ARE ALSO OTHERS.

FOREIGN RECORD COMPANIES

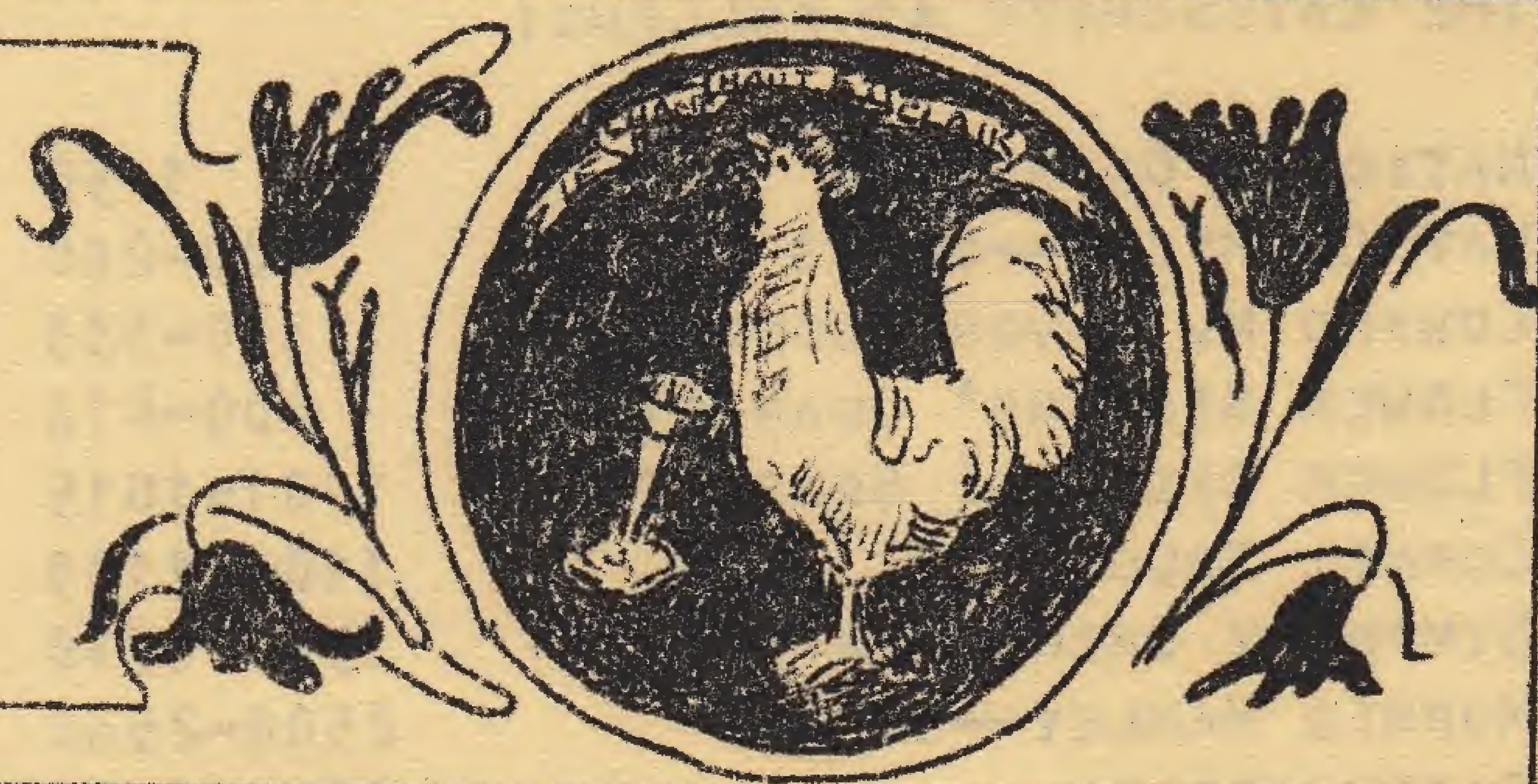
EDISON AND COLUMBIA. THESE AMERICAN COMPANIES MAINTAINED RECORDING STUDIOS IN ENGLAND AND ON THE CONTINENT OF EUROPE. MOST OF THE SELECTIONS RECORDED IN THESE STUDIOS WERE GIVEN SPECIAL NUMBERS



(EDISON - GERMAN)

(PATHE)

GENUINE
MOULDED
PATHE RECORDS
must bear the name
PATHE



PATHE. THE PATHE COMPANY HAD RECORDING STUDIOS IN ENGLAND, ITALY AND RUSSIA, AS WELL AS THE MAIN ONE IN FRANCE. IN ADDITION TO THE STANDARD TWO-INCH DIAMETER CYLINDERS, THEY ALSO MADE THREE-INCH DIAMETER ONES. THESE WERE CALLED INTERMEDIATE SALON RECORDS BOTH SIZES WERE MADE IN BROWN WAX AND AS MOLDED CYLINDERS. ON THE MOLDED ONES, THE COMPANY NAME, CATALOG NUMBER, AND TITLE WERE ENGRAVED ON THE RIM-END OF ALL THAT HAVE BEEN SEEN. THESE CYLINDERS HAVE ALSO BEEN ANNOUNCED. APPARENTLY TWO QUALITIES OF RECORDS WERE MADE, FOR ON SOME BOXES ARE THE WORDS QUALITY "B" - SUPERIOR, THIS TYPE OF LABEL SHOWN WHEREAS ON OTHERS ARE THE WORDS PATHE DIAMOND MOLDED.

ACCORDING TO GELATT IN THE FABULOUS PHONOGRAPH, PATHE WAS THE LARGEST MANUFACTURER OF CYLINDER RECORDS OUTSIDE OF THE UNITED STATES. 12,000 TITLES ARE SAID TO HAVE BEEN IN THEIR VARIOUS CATALOGS DURING THE YEAR 1904. THE ONLY PATHE CATALOG SEEN TO DATE IS ONE FOR 1905-1906 AND IT LISTS ABOUT 1000 "SMALL STANDARD SIZE" CYLINDERS. EXCEPT FOR A FEW OPERATIC TITLES, ALL VOCALS ARE IN ENGLISH AND SO IT IS ASSUMED THAT THIS CATALOG WAS ISSUED BY THE COMPANY'S LONDON BRANCH.

FROM THIS SINGLE 1905-1906 CATALOG IT APPEARS THAT A BLOCK SYSTEM WAS IN USE. THE CATEGORIES INCLUDED IN IT ARE AS FOLLOWS:

GARDE REPUBLICAINE BAND	5000-6100	HARRY BLUFF	60100-60119
FLUTE SOLOS	7000-7200	JOHN ROBERTSON	60120-60129
CORNET SOLOS	8000	NEWTON HARRINGTON	60135-60138
CORNET DUETS	8200	IAN COLQUHOUN	60200-60226
SAXOPHONE SOLOS	8250	LEO STORMONT	60250-60285
CLARINET SOLOS	8300-8600	HARRY LAUDER	60290-60292
XYLOPHONE SOLOS	8900	BURT SHEPARD	60380-60444
51ST. PRUSSIAN INFANTRY		HARRY LAUDER	60452-60469
REG'T. BRASS BAND	13300-13400	DENHAM PRICE	60470-60480
VIENNESE MIXED STRING		HAMILTON HILL	60500-60502
AND BRASS ORCHESTRA	19500-19600	GEORGE BASTO	60505
GARDE REPUBLICAINE BAND	40100-40200	CHARLES MORRELL	60506-60507
CORNET SOLOS	40222	WATKIN MILLS	60610-60619
MUNICIPAL BAND OF MILAN	41000	BURT SHEPARD	60630-60680
MME. KIRKBY LUNN	50000	CHARLES MORRELL	60695-60699
ADA REEVE	50600-50065	WALTER HARVEY	60700-60715
JESSIE MACLACHAN	50080-50087	WALTER LEWIS	60716-60730
MARY GORDON	50088-50093	IAN COLQUHOUN	60731-60748
MME. KIRKBY LUNN	50100-50110	NEIL KENYON	60749-60767
AGNES TREACY	50126-50132	LOUIS BRADFIELD	60761-60767
GRACIE GRAHAME	50136	FRANK LYNNE	60770-60777
MARIE LLOYD	50141-50146	LACHIE MACGRAW	60781-60786
KATE CARNEY	50151-50155	C. MELFORT D'ALTON	60798-60811
MISS LOUIE POUNDS	50160	W.F. COPE	60812-60831
MME. GHITA CORRI	50170-50176	J.C. DOYLE	60832-60843
ANNIE PURCELL	50181-50188	CHARLES COBORN	60850-60854
NORA GUY	50191-50194	JOHN T. MACCALLUM	60860-60862
HAPPY FANNY FIELDS	50200-50204	TOM COSTELLO	60866-60872
VESTA TILLEY	50210-50212	MALCOLM SCOTT	60875-60880
OLIVE MORRELL	50220-50221	A. MACKELVIN	60886-60893
MAUD COURTNEY	50225-50226	HENRY TURNPENNEY	60901-60912
CASSIE WALMER	50227-50232	ANDERSON NICOL	60920-60921
VICTORIA MONKS	50250-50258	FRED EARLE	60926
VESTA VICTORIA	50270-50271	J.B. MACKLANE	60927-60931
BEN DAVIES	60000-60042	WILKIE BARD	60932-60933

1905-1906 PATHE CATEGORIES, CONT.

ROY COLLIER	60937-60939	MME. LUNN & BEN DAVIES	76500-76502
ALBERT ARCHDEACON	60940-60942	MANDOLINE SOLO	80133
BANJO SOLOS (PEPPER)	70010-70034	MUNICIPAL BAND OF MILAN	80152-80156
HAROLD HUGHMAN	70062-70064	MANDOLINE	80175
BERT WILLIAMS	70065-70067	MANDOLINE	80278
BAGPIPE	70070-70084	MUNICIPAL BAND OF MILAN	80662
VIOLIN SOLOS	70150-70154	MANDOLINE	80735-80736
BEN DAVIES & J. WOLFF	76000-76003	VIOLIN SOLOS	80743
PERFECTA TRIO	76100-76105	MUNICIPAL BAND OF MILAN	80773-83039

AICC. IN ITALY THE ANGLO-ITALIAN COMMERCE COMPANY MADE CYLINDERS. ENRICO CARUSO WAS UNDOUBTEDLY THEIR MOST FAMOUS RECORDING ARTIST. APPARENTLY THERE WAS SOME RELATIONSHIP BETWEEN AICC AND PATHE. RECENTLY A CARUSO CYLINDER MADE BY AICC BUT WHICH IS IDENTICAL IN APPEARANCE TO PATHE CYLINDERS HAS BEEN OBTAINED. IN ADDITION TO THE SIMILARITY OF THE LETTERING ON THE RIM-END, THE RECORD BEARS THE SAME CATALOG NUMBER AS THE SAME SELECTION IN THE PATHE LIST. THIS ONE AICC CYLINDER IS BLACK, MOLDED WAX, WITH THE USUAL INFORMATION INSCRIBED ON THE RIM-END, AND IS ALSO ANNOUNCED.

SOCIEDAD FONOGRAFICA ESPANOLA - HUGENS Y ACOSTA. THIS COMPANY WAS LOCATED IN MADRID, SPAIN. THEIR RECORDS, AT LEAST ALL THAT HAVE BEEN SEEN, ARE BROWN WAX WITH NO INFORMATION ON THEM. THEY ARE ANNOUNCED IN THE USUAL MANNER. THE CYLINDERS WERE SOLD IN BEAUTIFULLY PAINTED METAL BOXES; PART OF THE LABEL OF ONE IS REPRODUCED BELOW.

SOCIEDAD FONOGRAFICA ESPAÑOLA HUGENS Y ACOSTA



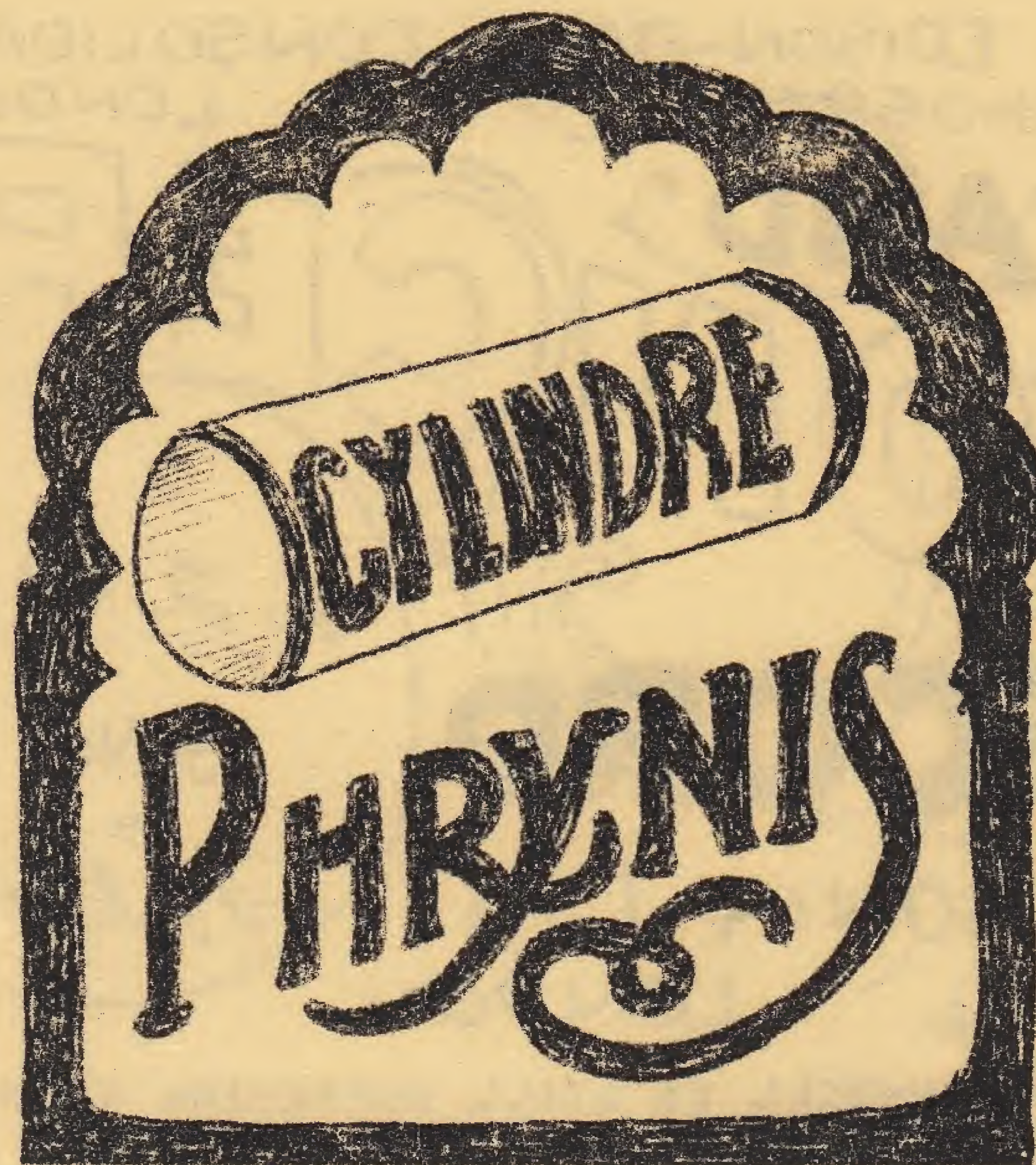
CASA ESPECIAL PARA FONOGRAMAS ARTISTICOS

PHYRNIS., C. AND J. ULLMAN MADE RECORDS WITH THIS NAME IN LONDON AND PARIS. NONE OF THEIR RECORDS HAS BEEN SEEN NOR ANY OF THEIR CATALOGS. A RECORD BOX, THE LABEL OF WHICH IS SHOWN, GIVES NO INFORMATION AS TO WHETHER OR NOT THE RECORDS WERE MOLDED.

CORTAZOR AND COMPANY. J. MORALES CORTAZOR AND COMPANY MADE BROWN WAX CYLINDERS IN MEXICO CITY.

BRITISH COMPANIES

EDISON-BELL. IN 1892 THIS COMPANY WAS FORMED WHEN, FOR 5000 SHARES OF STOCK, EDISON AGREED TO ASSIGN ALL OF HIS PATENTS AND TO ALLOW THE USE OF HIS NAME. IN 1898 IT WAS REFORMED UNDER THE NAME EDISON-BELL CONSOLIDATED PHONOGRAPH COMPANY AND FOR 160,000



POUNDS, THE PATENTS, GOOD-WILL, AND NAME WERE ASSIGNED TO THIS COMPANY. UNTIL 1902 THINGS WENT ALONG SMOOTHLY, THEN EDISON DECIDED THAT WHEN THE PATENTS EXPIRED IN 1903 HE SHOULD TRY TO RECOVER THE BUSINESS AND THE USE OF HIS NAME. A LONG COURT BATTLE ENSUED BUT FINALLY AN AGREEMENT WAS REACHED. HOWEVER THE NATIONAL PHONOGRAPH COMPANY IN AMERICA REFUSED TO SUPPLY EDISON-BELL WITH MACHINES AND RECORDS AND SO THEY WERE FORCED TO MAKE THEIR OWN.

ONLY ONE EDISON-BELL CATALOG HAS BEEN OBTAINED, IT IS NOT DATED, UNFORTUNATELY. IN IT STERLING RECORDS ARE ALSO LISTED INTERMIXED WITH THE EDISON-BELL, BUT ARE IDENTIFIED WITH THE LETTER "S" PRECEDING THE NUMBER. THE NUMBERING SYSTEM HAS NOT YET BEEN DEFINITELY WORKED OUT, BUT IT APPEARS TO BE A CONSECUTIVE ONE WITH BLOCKS FOR SPECIAL SERIES.

IN OCTOBER 1907 NEW PROCESS CYLINDERS WERE ANNOUNCED. THEY WERE APPROXIMATELY 1/4" LONGER THAN THE STANDARD SIZE AND THUS PLAYED FOR A LONGER PERIOD OF TIME. THOSE LISTED IN THE INITIAL RELEASE LIST WERE ALL NUMBERED IN THE 20,000s.



BOTH THE NEW PROCESS AND SHORTER ONES HAVE THE USUAL INFORMATION PRINTED ON THE RIM-END IN DEPRESSED WHITE LETTERS AND ARE ALSO ANNOUNCED.

SOME OF THE BOXES IN WHICH THE RECORDS WERE SUPPLIED BORE THE PICTURE OF THE ARTIST WHO MADE THE RECORDING. IT APPEARS THAT THIS WAS AN EXCLUSIVE IDEA WITH THE EDISON-BELL COMPANY.

FIVE-INCH DIAMETER CYLINDERS WERE ALSO MADE. ALL THOSE SEEN HAVE BEEN OF BROWN WAX. A DRAWING OF THE LABEL OF ONE OF THE BOXES IS REPRODUCED ON THE FOLLOWING PAGE AND AS CAN BE SEEN, THE COMPANY COMBINED EDISON'S AND COLUMBIA'S NAMES FOR THEIR FIVE-INCH RECORDS, CALLING THEM GRAND CONCERT.

THE EDISON-BELL CONSOLIDATED
PHONOGRAPH CO LTD LONDON

GRAND CONCERT RECORD

EDISONIA LTD
LONDON

No. 2124

SONG

by

J. Bluff

EDISON-BELL INDESTRUCTIBLE. NOTHING IS KNOWN ABOUT THESE CYLINDERS OTHER THAN THE FACT THAT THEY WERE BEING ADVERTISED IN 1908 COPIES OF THE TALKING MACHINE NEWS. NONE OF THE RECORDS HAVE BEEN SEEN BUT ONE OF THEIR BOXES IS SHOWN BELOW.

LAMBERT. ALTHOUGH RECORDS WERE SOLD IN ENGLAND UNDER THIS NAME, LAMBERT HAD NOTHING TO DO WITH THEM. HIS PATENTS WERE USED BUT HE RECEIVED NO ROYALTIES. APPARENTLY EDISON-BELL EVENTUALLY TOOK OVER THE DISTRIBUTION OF THESE RECORDS BECAUSE IN TALKING MACHINE NEWS FOR MARCH 1908 IS A NOTE THAT "LAMBERT MADE INDESTRUCTIBLE CYLINDERS SOME YEARS BACK

AND EDISON-BELL IS STILL SUPPLYING THEM. PERHAPS INITIALLY EDISON-BELL MERELY SOLD LAMBERT CYLINDERS BUT LATER MADE THEIR OWN INDESTRUCTIBLE RECORDS, USING THE SAME PATENTS BUT CHANGING THE NAME ON THEM AND SELLING THEM IN THE BOX SHOWN BELOW.

ALL OF THE BRITISH LAMBERT RECORDS SEEN HAVE BEEN BLACK RATHER THAN PINK AS ARE MOST OF THE AMERICAN ONES. THEY HAVE A CARDBOARD LINER AND THE ARTIST'S NAME, TITLE, AND

EDISON-BELL CONSOLIDATED PHONOGRAPH CO LTD LONDON

Sole Proprietors throughout the British Empire and Continent of Europe

No.

THE ONLY PRACTICAL

INDESTRUCTIBLE PHONOGRAPH RECORD

WILL NOT BREAK WILL NOT WEAR OUT WILL LAST A LIFETIME

SHOULD BE WASHED OCCASIONALLY

HIGH SPEED • LOUD • CLEAR • DISTINCT

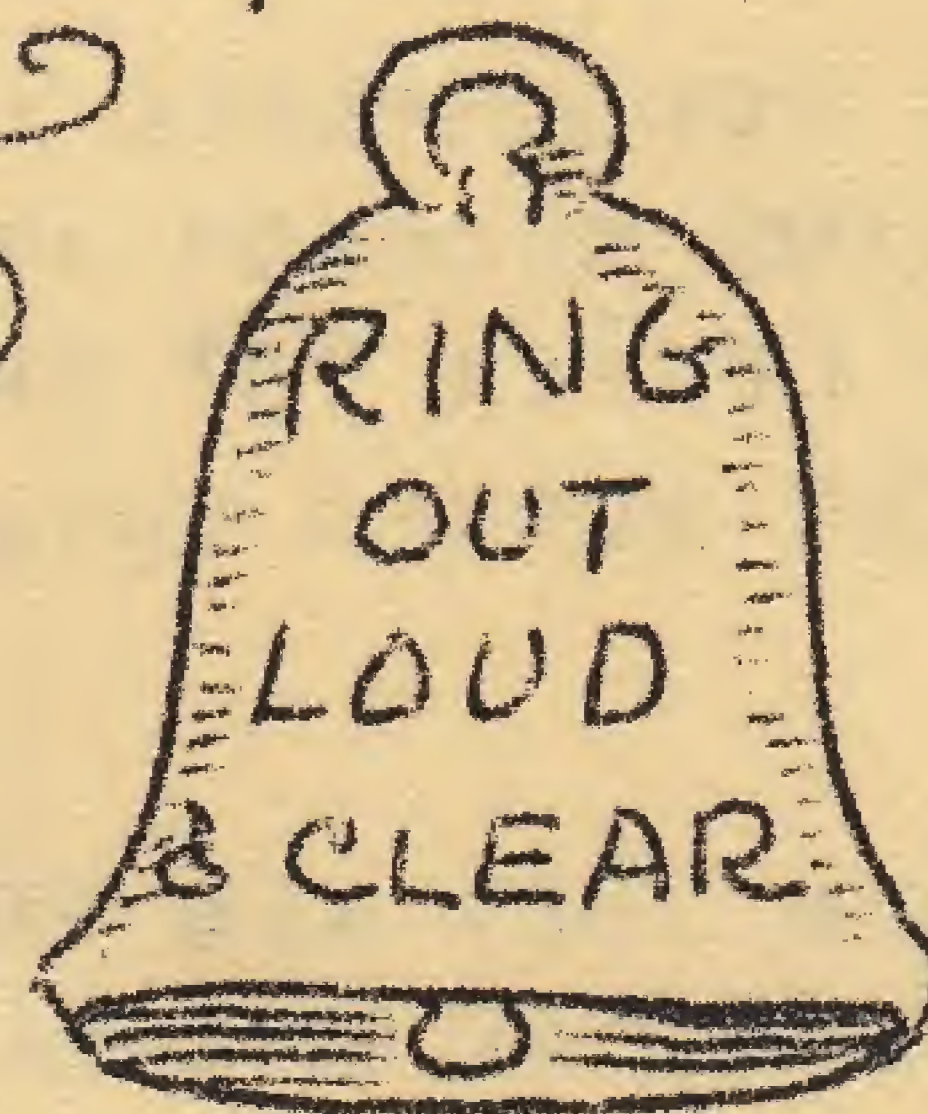
BELL RECORDS • BEST IN THE WORLD

FOR PRECISION - BEAUTY OF TONE AND QUALITY

BRITISH BANDS.

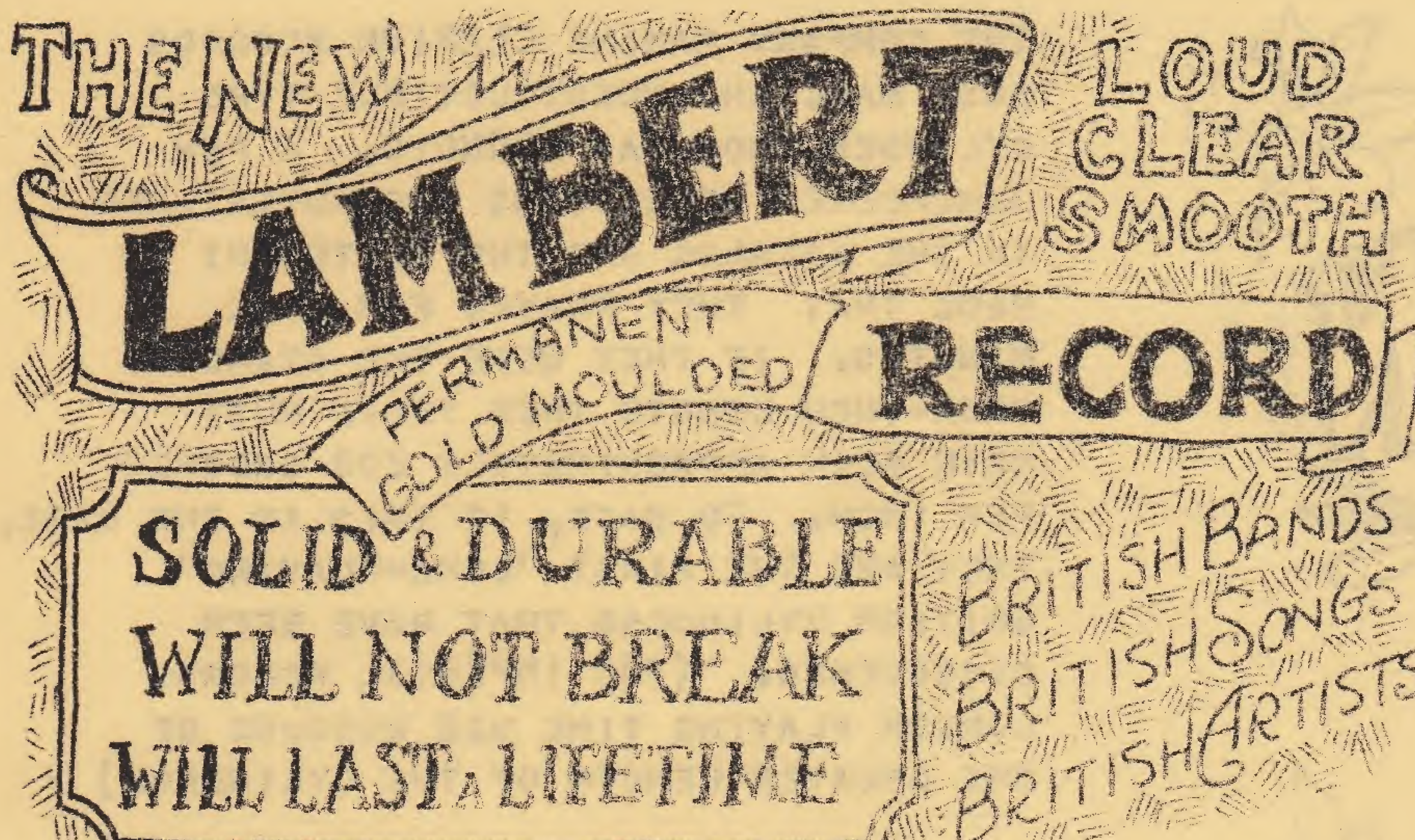
BRITISH ARTISTS.

EVERY ONE GUARANTEED
TO BE A GOOD ONE



CATALOG NUMBER, AND WORD "PAT'D" (NO DATE IS GIVEN) EMBOSSED ON THE RIM-END. IN THE ANNOUNCEMENT, WHICH ALSO GIVES THE TITLE AND ARTIST'S NAME, THE COMPANY IS IDENTIFIED BY THE WORDS "LAMBERT RECORD". CYLINDERS IN THE AUTHOR'S COLLECTION ARE NUMBERED BETWEEN 2 AND 5095 - THERE IS NO CORRELATION IN THE NUMBERS BETWEEN THE AMERICAN AND THE BRITISH RECORDS. A PORTION OF THE LABEL ON THE BOX IN WHICH THESE CYLINDERS WERE SOLD IS SHOWN ON THE FOLLOWING PAGE.

REX. ALSO MADE BY THE LAMBERT COMPANY IN ENGLAND WERE REX CYLINDERS. THESE WERE GOLD-MOULDED, ACCORDING TO A 1905-1906 CATALOG. ABOUT 250 TITLES ARE SHOWN IN THIS CATALOG AND AN UNUSUAL NUMBERING SYSTEM IS USED. ODD NUMBERS ARE ASSIGNED TO VOCAL



Manufactured under the Patents of the LAMBERT CO LTD

AND TALKING SELECTIONS, AND EVEN ONES TO ORCHESTRA, BAND, AND INSTRUMENTAL TITLES. SOME OF THE ARTISTS LISTED AS MAKING VOCAL NUMBERS ARE BERT WILLIAMS, STEVE PORTER, BILLY WHITLOCK, AND A. MAURO.

IMPERIAL. ALSO ADVERTISED IN THE REX CATALOG MENTIONED ABOVE ARE IMPERIAL CYLINDERS. THEY ARE DESCRIBED AS BEING UNBREAKABLE AND ALMOST TWICE AS LONG (IN PLAYING TIME) AS THE STANDARD SIZE. SPECIAL LAMBERTOPHONES WITH SIX-INCH LONG MANDRELS WERE REQUIRED IN ORDER TO PLAY THESE LONG RECORDS.

PIONEER. THE ONLY RECORDS MADE BY THIS COMPANY THAT HAVE BEEN SEEN TO DATE ARE BROWN WAX BUT IT IS BELIEVED THAT MOULDED ONES WERE ALSO MADE. EACH SELECTION IS ANNOUNCED IN THE USUAL MANNER AND NO INFORMATION IS MARKED ON THE CYLINDER. THE ANNOUNCEMENT STATES THAT THE RECORD WAS "MADE FOR LUCCOCK AND PACKMAN".



STERLING. RUSSELL HUNTING WHO RECORDED THE FAMOUS "CASEY" RECORDS FOR SEVERAL AMERICAN COMPANIES WAS CLOSELY ASSOCIATED WITH THIS COMPANY FOR MANY YEARS. NONE OF THEIR CATALOGS HAVE YET BEEN LOCATED, BUT, AS NOTED ABOVE, IN THE 1905-1906 EDISON-BELL CATALOG, STERLING RECORDS WERE LISTED AMONG THE OTHERS. PROBABLY THE EDISON-BELL DEALERS ALSO ACTED AS DISTRIBUTORS FOR THESE ALSO.

IN JULY 1905 IN TALKING MACHINE NEWS, STERLING ANNOUNCED THAT THEY WERE

NOW MAKING A CYLINDER THAT WAS APPROXIMATELY 1/4" LONGER THAN THE STANDARD SIZE. BOTH THESE AND THE STANDARD RECORDS HAD BEVELLED ENDS WITH THE USUAL INFORMATION PRINTED ON IN DEPRESSED WHITE LETTERS. FROM THE NUMBERS LISTED IN THE EDISON-BELL CATALOG IT WOULD APPEAR THAT A CONSECUTIVE-NUMBERING SYSTEM WAS USED.

CLARION. IN OCTOBER 1905 THE FIRST CLARION CYLINDERS WERE OFFERED FOR SALE. ONLY ONE, UNDATED, CATALOG OF THIS COMPANY HAS BEEN LOCATED. SEVERAL HUNDRED TITLES ARE SHOWN AND THE SELECTIONS APPEAR TO BE NUMBERED CONSECUTIVELY. THE RECORDS WERE MOLDED, WITH BEVELLED ENDS, AND HAVE THE CATALOG NUMBER, TITLE, AND ARTIST'S NAME PRINTED ON THE END IN DEPRESSED WHITE LETTERS.



THE COMPANY MAKING CLARION RECORDS ALSO MADE AN INDESTRUCTIBLE TYPE CYLINDER KNOWN AS EBONOID. A FEW UNNUMBERED SELECTIONS ARE ADVERTISED IN THE CATALOG AND THE STATEMENT IS MADE THAT THEY PLAYED FOR FIVE MINUTES. IF THEY WERE THE STANDARD FOUR-INCH LENGTH THEN THERE MUST HAVE BEEN APPROXIMATELY 200 GROOVES PER INCH. TO DATE, IF THIS IS THE CASE, THEY ARE THE FIRST "LONG-PLAYING" BRITISH CYLINDERS THAT HAVE BEEN DISCOVERED. (THE IMPERIAL RECORDS LONGER PLAYING TIME WAS BECAUSE OF THE GREATER LENGTH OF THE CYLINDER.)

INTERNATIONAL INDESTRUCTIBLE. THIS BRAND OF CYLINDER IS KNOWN TO HAVE BEEN MADE IN ENGLAND. ONLY ONE OF THESE RECORDS HAS BEEN SEEN. IT IS BLACK CELLULOID WITH A PLASTER-OF-PARIS

FILLER. THE BEVELLED RIM-END HAS THE CATALOG NUMBER, TITLE, AND TYPE OF SELECTION PRINTED ON IT. THE RECORDS WERE SOLD IN A PLAIN BOX WITH A METAL BOTTOM. THE NAME OF THE COMPANY ONLY APPEARED ON THE COVER.

OTHER COMPANIES. NEW CENTURY, WHITE, NICOLE, EXCELSIOR, BULLDOG, ELECTRIC, AND RUSSELL INDESTRUCTIBLE CYLINDERS ARE ALSO KNOWN TO HAVE BEEN MANUFACTURED IN GREAT BRITAIN.

PERIODICALS CONTAINING INFORMATION ON CYLINDER RECORDS

HOBBIES - ARTICLES ABOUT RECORDING ARTISTS AND SOME INFORMATION ABOUT THE INDUSTRY
 SCIENTIFIC AMERICAN - DESCRIPTIONS OF EARLY INVENTIONS AND DEVELOPMENTS
 TALKING MACHINE NEWS - BRITISH PHONOGRAPH TRADE JOURNAL
 TALKING MACHINE WORLD- AMERICAN PHONOGRAPH TRADE JOURNAL



RECORD RELEASE DATES

IN ORDER TO GIVE COLLECTORS SOME IDEA OF THE RELEASE DATES OF SELECTIONS, THE FOLLOWING TABLE HAS BEEN PREPARED. HOWEVER, ONE SHOULD REMEMBER THAT THE DATE GIVEN FOR A PARTICULAR NUMBER IS THE DATE THAT NUMBER WAS FIRST RELEASED. IF THE SELECTION REMAINED POPULAR FOR MANY YEARS IT WOULD HAVE BEEN LISTED IN EACH YEARS' CATALOG. THEREFORE, BECAUSE THE TABLE SHOWS THAT SELECTION #99 WAS FIRST RELEASED PRIOR TO MAY 1899, IT DOES NOT NECESSARILY MEAN THAT EVERY #99 CYLINDER WAS MADE THIS EARLY. IT IS ALSO OBVIOUS, OF COURSE, THAT MOLDED CYLINDERS, REGARDLESS OF THEIR NUMBERS, DATE BACK TO NO EARLIER THAN 1902.

EDISON

TWO-MINUTE WAX

1 -7128	1896-APRIL 1899	9314 - 9601	AUGUST 1906-JULY 1907
7129-7587	MAY 1899-SEPTEMBER 1900	9602 - 9889	AUGUST 1907-JULY 1908
7588-7983	OCTOBER 1900-SEPTEMBER 1901	9890 -10176	AUGUST 1908-JULY 1909
7984-8314	OCTOBER 1901-DECEMBER 1902	10177-10394	AUGUST 1909-JULY 1910
8315-8723	JANUARY 1903-JUNE 1904	10395-10505	AUGUST 1910-JULY 1911
8724-9050	JULY 1904-JULY 1905	10506-10575	AUGUST 1911-SEPTEMBER 1912
9051-9313	AUGUST 1905-JULY 1906		

FOUR-MINUTE WAX (AMBEROL)

1 - 60	NOVEMBER 1908-DECEMBER 1908	579- 864	JANUARY 1911-DECEMBER 1911
61 -324	JANUARY 1909-DECEMBER 1909	865-1149	JANUARY 1912-OCTOBER 1912
325-578	JANUARY 1910-DECEMBER 1910		

BLUE AMBEROL

1501-1710	OCTOBER 1912-APRIL 1913	3823-4184	OCTOBER 1919-MARCH 1921
1711-2251	MAY 1913-APRIL 1914	4185-4756	APRIL 1921-AUGUST 1923
2252-2584	MAY 1914-APRIL 1915	4757-5343	SEPTEMBER 1923-MAY 1927
2585-2844	MAY 1915-MARCH 1916	5344-5518	JUNE 1927-MAY 1928
2845-3064	APRIL 1916-JANUARY 1917	5518-5719	JUNE 1928-MAY 1929
3065-3822	FEBRUARY 1917-SEPTEMBER 1919		

COLUMBIA

TWO-MINUTE WAX

501 -31502	1898-1901	32575-32949	NOVEMBER 1904-JUNE 1906
31503-31705	1901-MARCH 1902	32950-33170	JULY 1906-SEPTEMBER 1907
31706-32053	APRIL 1902-JANUARY 1903	33171-33190	OCTOBER 1907-DECEMBER 1907
32054-32574	FEBRUARY 1903-OCTOBER 1904	33191-33303	JAUNARY 1908-JAUNARY 1909

INDESTRUCTIBLE

TWO-MINUTE:

575 - 705 NOVEMBER 1907-DECEMBER 1907
706 - 950 JANUARY 1908-DECEMBER 1908
951 -1237 JANUARY 1909-DECEMBER 1909
1238-1442 JANUARY 1910-DECEMBER 1910
1443-1569* JANUARY 1911-1922

FOUR-MINUTE:

3001-3030 JANUARY 1910
3031-3175 FEBRUARY 1910-DECEMBER 1910
3176-3524* JANUARY 1911-1922

EVERLASTING

TWO-MINUTE

201-508 1908-OCTOBER 1912
509-525* NOVEMBER 1912-1913

FOUR-MINUTE:

1001-1580 1909-OCTOBER 1912
1581-1640* NOVEMBER 1912-1913

*THIS IS THE HIGHEST NUMBER IDENTIFIED TO DATE, IT MAY NOT BE THE LAST RELEASE

SUMMARY OF DATA ON MAJOR COMPANIES

	<u>DATE</u> <u>OF</u> <u>MANUFACTURE</u>	<u>NUMBERING</u> <u>OF</u> <u>DOMESTIC</u> ²	<u>OF</u> <u>FOREIGN</u> ³	<u>CYLINDERS</u> ¹ <u>OPERA &</u> <u>CONCERT</u> ³
<u>EDISON</u>				
TWO-MINUTE WAX	1894-1912	1-10,575	12,000-21,000	B1-B112
FOUR-MINUTE WAX (AMBEROL)	1908-1912	1-1149	5,000-17,000	B150-B175
				28,000-40,043
BLUE AMBEROL (CELLULOID)	1912-1929	1501-5732 ⁴	9,000-27,000	28,001-29,079
<u>COLUMBIA</u>				
TWO-MINUTE WAX ("P" & "XP")	1890-1909	466-33,303	34,000-201,000	--
THREE-MINUTE WAX ("BC")	1907-1909	72,500s	--	72,500s
		85,000s		85,000s
<u>INDESTRUCTIBLE</u>				
TWO-MINUTE	1907-1922	575-1569 ⁵	6000s	--
FOUR-MINUTE	1908-1922	3001-3524 ⁵	7000s	--
<u>U.S. EVERLASTING</u>				
TWO-MINUTE	1908-1913	201-525 ⁵	5000-8000	5000-8000
FOUR-MINUTE	1909-1913	1001-1640 ⁵	21,000-37,000	21,000-37,000

1. THE EARLY NUMBERING SYSTEMS WERE NOT CONSISTENT, I.E., THE SAME NUMBER MIGHT BE ASSIGNED TO DIFFERENT SELECTIONS IN DIFFERENT CATALOGS. THE NUMBERS SHOWN IN THIS TABLE REFER ONLY TO THE YEARS AFTER CA. 1896 FOR EDISON AND 1898 FOR COLUMBIA.
2. DOMESTIC MEANS POPULAR SELECTIONS RECORDED IN THE UNITED STATES - IN ENGLISH IN THE CASE OF VOCALS. ACTUALLY, SOME OF THESE NUMBERS ARE ASSIGNED TO OPERATIC TITLES AND TO A FEW FOREIGN LANGUAGE SELECTIONS, BUT THE MAJORITY ARE NOT. CF. TEXT ABOVE FOR FURTHER DISCUSSION.
3. NO SPECIAL NUMBERS WERE GIVEN BY COLUMBIA TO OPERATIC TITLES - THE VERY FEW THAT WERE RECORDED ARE MIXED IN WITH THE DOMESTIC ONES. NO OPERATIC OR CONCERT SELECTIONS HAVE BEEN IDENTIFIED AMONG THE INDESTRUCTIBLES. U.S. EVERLASTING MIXED FOREIGN LANGUAGE AND OPERATIC TITLES IN THE SAME GROUPS OF NUMBERS, BUT KEPT THEM SEPARATE FROM THE POPULAR SELECTIONS. MOST OF COLUMBIA'S FOREIGN LANGUAGE CYLINDERS WERE RECORDED OUTSIDE OF THE UNITED STATES; SOME OF EDISON'S WERE ALSO, BUT THOSE OF EVERLASTING WERE NOT.
4. NUMBERS 5720-5732 WERE NEVER RELEASED TO THE PUBLIC AND APPROXIMATELY SIX RECORDS BETWEEN #1501 AND #5719 WERE LIKewise NEVER RELEASED FOR SALE.
5. WHETHER OR NOT THIS ACTUALLY REPRESENTS THE LAST ISSUED NUMBER IS NOT KNOWN

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HAROLD S. ANDERSON - CURATOR, EDISON LABORATORY NATIONAL MONUMENT
GEORGE A. BLACKER - COLLECTOR
AL DEBUS - COLLECTOR AND HOBBIES COLUMNIST
C.A.FERGUSON - COLLECTOR AND FORMER EDISON DEALER
THOMAS GRATTELO - COLLECTOR
ANGUS JOSS - COLLECTOR
HARLAND MCWILLIAMS - COLLECTOR
WILLIAM MORAN - COLLECTOR
A.NUGENT, JR. - DEALER IN CYLINDER MACHINES AND RECORDS
RAY PHILLIPS - COLLECTOR
T.N.POLLARD - DEALER IN CYLINDER MACHINES AND RECORDS
JOHN RIPLEY - COLLECTOR
JIM WALSH - HOBBIES COLUMNIS AND COLLECTOR

COLLECTORS IN GREAT BRITAIN WHO HAVE BEEN OF PARTICULAR HELP ARE: V.BRIDCOTT, DENNIS CARTER, AND MORRIS J. LEE.

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